

MUSICAL COURIER

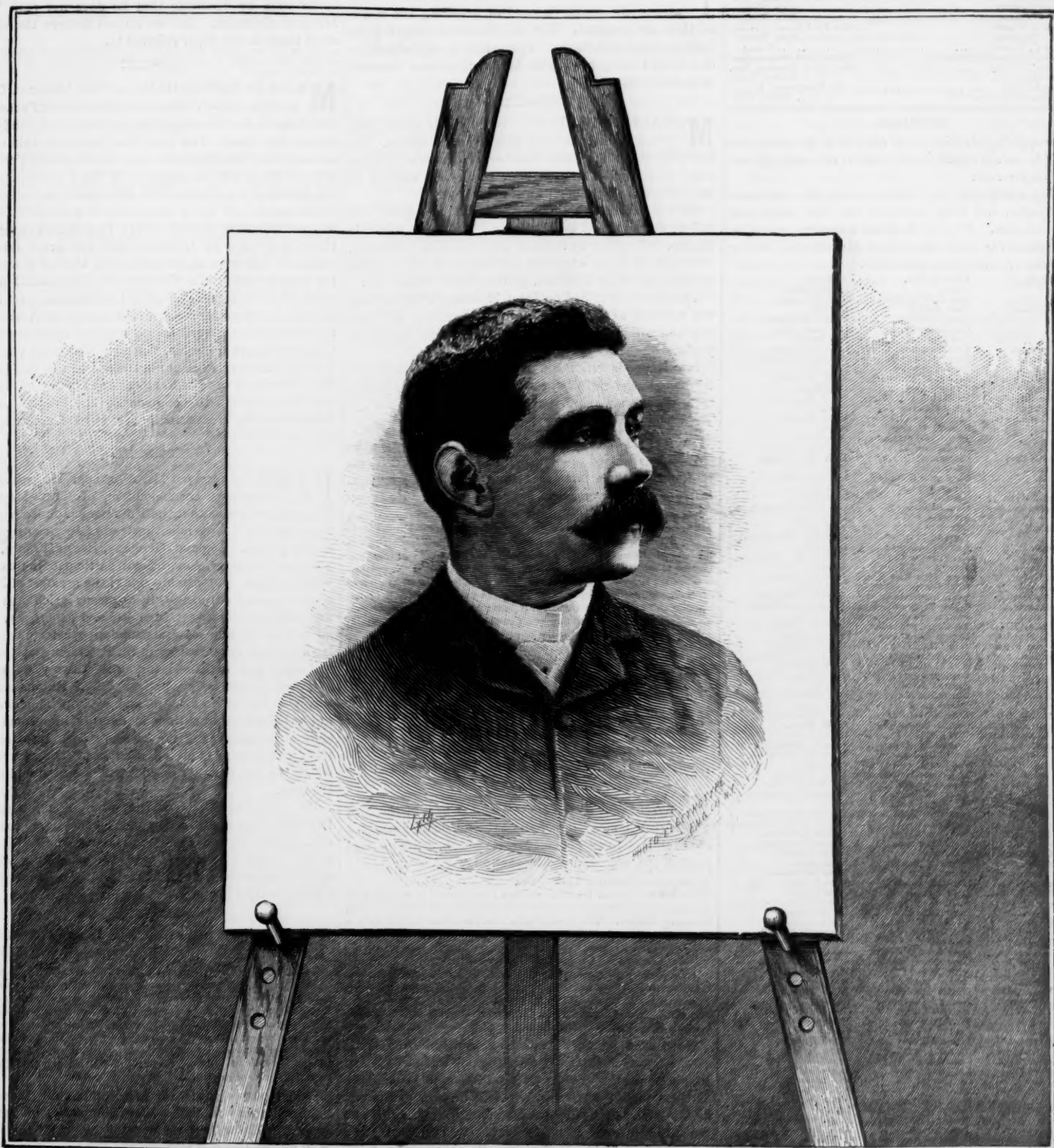
A WEEKLY JOURNAL

DEVOTED TO MUSIC AND THE ARTS

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THOMAS MARTIN.

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NOTICE.

Electrotypes of the pictures of the following-named artists will be sent, pre-paid, to any address on receipt of four (4) dollars for each.

During nearly ten years these pictures have appeared in this paper, and their excellence has been universally commented upon. We have received numerous orders for electrotypes of the same, and publish the subjoined list for the purpose of facilitating a selection.

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Lotta,	Arbuckle,	Marie Little,
Minnie Palmer,	Liberati,	Emil Scaria,
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Geisinger,	William W. Gilchrist,	William W. Gilchrist,
French-Madi,—s,	Joseph,	Ferranti,
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Calixa Lavalée,	Emil Liebling,	John A. Brockhoven,
Clarence Eddy,	Van Zandt,	Edgar H. Sherwood,
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Amy Sherwin,	Ernst Catenhusen,	Theresa Herbert-Foerster,
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Achille Errani,	Charles Fadel,	Carlos Sobrinho,
King Ludwig I I,	Emil Bauer,	George M. Nowell,
C. Jos. Brambach,	Emil Bartlett Davis,	William Mason,
Henry Schradieck,	Dory Burmeister-Petersen,	Fasdeloup,
John F. Luther,	Willis Nowell,	Anna Lankow,
John P. Rhodes,	August Hylstedt,	Maud Powell,
Wilhelm Gericke,	Gustav Hinrichs,	Max Alvary,
Frank Taft,	Xaver Scharwenka,	Josef Hofmann,
C. M. Von Weber,	Heinrich Boettel,	Fritz Giese,
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Alfredo Harill,	Henry Holden Huss,	Hermann Ebeling,
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W. L. Blumenschein,	Anthony Stankowitch,	Mr. and Mrs. Lawton,
Leonard Labatt,	Moriz Rosenthal,	Madge Wickham,
Albert Venino,	Victor Herbert,	Richard Burmeister,
Josef Rheinberger,	Martin Roeder,	W. J. Lavin,
Max Bendix,	Joachim Raff,	Nies W. Gade,
Helene von Doenhoff,		
Adolf Jensen,		
Margaret Reid,		

WE believe we can put our hands on the man who will be the next president of the Music Teachers' National Association.

THE total receipts of Rutland's music festival were \$4,480.60, and the expenses \$4,321.99, leaving a balance on hand of \$158.61. This is evidence of what can be done in small communities by earnest workers in the cause of good music. Rutland, Vt., makes a practical showing that illustrates what can be done in small communities in this country when once the interest in musical affairs has been thoroughly awakened. We know that in thousands of other communities the same thing could be accomplished.

A former operatic singer, now a teacher of singing, says that it is impossible to stand on a carpet or rug and sing one's best. Bare boards make a good floor to stand on when you sing. Stone is just as good and glass is better, but carpets deaden the voice and make a trained singer feel choked and suffocating. To sing well one must not have anything above or in front to catch the voice. Even the brim of a derby hat will impair the voice of a man who wears it while he sings. That is why singers stand far out by the footlights to sing, and because the stage of the Academy of Music projects far beyond the proscenium arch vocalists always will love that old theatre.—"Sun."

THE board floor acts as a sounding board and thereby assists the singer instead of repelling the tones as they are emitted. For this reason a singer feels "choked and suffocating" when singing on carpets or in a room heavily hung with lambrequins and curtains or covered with carpets.

MANAGER ABBEY, it is now definitely stated, will bring over little Otto Hegner next season. He will play about the same number of concerts as little Josef Hofmann—about fifty or sixty—and expects to stay here from November until May, 1890.

He will get something like \$500 for each concert, and will be accompanied by his father. No doubt the little Hegner will create as much of a sensation as Hofmann, although it must candidly be admitted the prodigy business is, to put it mildly, getting about played out.

The ill effects it had on Josef Hofmann's health have not worn off as yet, as the boy is not getting well rapidly and will probably not be heard in public again this year.

His father is building a new house at Eisenach and seems to be generally happy on the money he has earned from the boy's playing.

A WRITER in the "Musical Review" thinks, with the oft expressed opinion of THE MUSICAL COURIER, that, despite the attacks made on the piano as a musical instrument, it nevertheless has come to stay. He says:

It is not in human nature or art to abolish the piano. Too much brain and brawn and heart effort have been successfully spent upon it for us to abandon it now; and, as we have said, its abolition would leave "an aching void" in human life. Even when we fly across space in air ships and succeed in colonizing Mars we shall demand the inspiration, the consolation and the stimulation of the piano. * * * It is the latest of a series of developments that began many generations ago. Possibly it is destined to still higher developments. It, however, has a distinctive power of answering to and illustrating every emotion of grief, joy, pleasure or pain that agitates the bosom of the composer, and, moreover, of arousing the same emotions in all sympathetic listeners. This alone will cause the piano to survive, at least until the nature of man is changed.

What the new instrument will be is hard to say, except that recent tendencies in piano building aim more at an exquisite quality of tone rather than mere brute quantity.

The noisy, loud toned piano, like the noisy, loud piano banger, and, of course, the STENCIL, must go!

IN consequence of the appeals on the part of the New York "Times" in behalf of the musician Ferrary, a charitably inclined person, Mr. Reinbeck, sends to that journal \$10, accompanied by the following letter:

To the Editor of the New York Times:

Permit me to express the great pleasure I experienced in reading your arrangement of the Musical Protective Union for its cruel treatment of Mr. Theodore Ferrary. The trouble with this gentleman is that he is a Frenchman. Mr. Theodore Thomas would never think of espousing the cause of a French musician as he did that of his German oboe player, nor would any of the other German orchestra leaders.

If Mr. Ferrary possesses the Prix de Rome he is a musician of the first rank, and should have no difficulty in securing plenty of violin pupils among our best families.

I am American of German descent. My sympathies are with the French musician because it is a case of one against many. E. REINBECK.

Now, even if charity covers a multitude of sins it cannot cover a statement like the one with which Mr. Reinbeck drags the respected name of Theodore Thomas into a matter in which the latter gentleman certainly occupies the same position that Mr. Reinbeck, the "Times" and THE MUSICAL COURIER have for a long time taken. When Mr. Reinbeck says "Mr. Theodore Thomas would never think of espousing the cause of a French musician as he did that of his German oboe player," Mr. Reinbeck is evidently as ignorant

on the subject he is talking about as he is ungenerous toward Mr. Thomas, for the fact of the matter is that the oboe player mentioned in Mr. Reinbeck's letter is not a German, but Monsieur Félix Bour, a Frenchman of the purest water, and an excellent artist and musician at that.

A WEEKLY paper at present published in this city quotes the venerable Mr. Thomas Ryan as saying that he "saw THE MUSICAL COURIER only once in all his travels." So much the worse for Mr. Ryan. Intelligent musicians make it their object to see THE MUSICAL COURIER, not only in all their travels, but when they rest at home, and it is due to this inclination on the part of intelligent musicians that THE MUSICAL COURIER has been enabled to reach as many as 486 consecutive weekly numbers and is on the high road toward No. 500, which signifies nearly ten years of journalistic prosperity, during which all other weekly musical papers now in existence in this country have either been born or have been in a state of catalepsy, or are in the process of their periodical decay. If Mr. Thomas Ryan wishes to make an emphatic effort to display his desire to pose in the ranks of the musical ignorami he can succeed no better than by declaring that he does not read THE MUSICAL COURIER. But we do not believe the statement made in the paper referred to.

MR. OTTO FLOERSHEIM, of THE MUSICAL COURIER, left New York last Saturday on the Furnessia, for Glasgow, on his annual tour to Europe in the interests of this paper. The objective points on this occasion are the Paris Exposition and the Bayreuth Festival, both of which will be attended by Mr. Floersheim, and the results of his observations will appear in his letters to the paper. As many institutions of musical learning as possible will be visited by Mr. Floersheim, especially those of renown in Germany, and the great interest manifested in musical matters in the United States on the part of influential German and Continental musicians since the establishment of the German opera here, as well as the reciprocal interest shown by Americans in their attitude toward liberal musical schools on the Continent, have made Mr. Floersheim's annual visits to Europe a necessary feature in the conduct of this paper. Mr. Floersheim expects to attend the concert of American compositions to be given by Mr. Frank Van der Stucken at the Trocadero in the Paris Exposition, on July 4.

IN a letter just received Mr. Alexander McArthur, the St. Petersburg correspondent of THE MUSICAL COURIER, writes us that the Rubinstein Jubilee will not take place until November, instead of July, as originally contemplated. England, Germany, Russia, France, Belgium, and, we hope, America will participate in this very worthy object. Rubinstein—one of the greatest of living composers and virtuosos—is by no means a rich man; his unselfish devotion to art, liberality and generosity, have all prevented him from accumulating a fortune. His labors at the conservatory in St. Petersburg at present will keep him in Russia for at least two years, so the proposed jubilee is very praiseworthy. Rubinstein deserves all we can do for him, and we hope America will not be behind other nations in offering him some substantial recognition of the pleasure both his compositions and playing have afforded her. The movement which has just been set on foot will take definite shape ere long.

We learn that the festivities at St. Petersburg will last three days and will comprise a concert on the first day, on the second day at the Maria Theatre Rubinstein's opera "Feramors" and his ballet "La Vigne" will be performed; the third day will be celebrated with a great festival banquet.

THE "Times" of Sunday last contains the following:

Ernest Reyer, of the "Journal des Débats," and Alphonse Duvernoy, of the "République Française," have not quite lost their heads over Miss Sybil Sanderson in "Esclarmonde." Reyer says her voice is a trifle thin in the medium register, but extremely brilliant and flexible in the upper notes. He says her success is well merited, but warns her not to abuse her gifts. Duvernoy says she has conquered the public not alone with her eyes, her shoulders and her arms, but also with her dramatic intelligence. He does not admire the so-called Eiffel tower note. "C'est une excentricité, rien de plus."

Other sources, too, seem to point out the fact that a big newspaper "boom" was gotten up by Miss Sanderson's friends for her first appearance. Apropos of the A in alt, we recently received the following letter:

BALTIMORE, May 27, 1889.

Editors Musical Courier:

Your issue of the 22d inst. contained several references to the fact that Miss Sybil Sanderson at her recent début in Paris sang G in alt. You re-

marked that "this is, however, by no means an uncommon thing, several of our local sopranos having frequently done the same thing, one whom we could name singing the A with ease." From another paragraph it may be inferred that Mrs. Annie Louise Tanner is the person here alluded to. In a letter that I have in my possession, Mrs. Jenny Busk-Dodge, the Baltimore Oriole, says: "In a great number of concerts I have sung the 'Theme ed Variazioni,' arranged by Malibran. In this selection I have always sung A in alt, and I still sing that note with perfect ease." I send this piece of information thinking that it may be of interest to some.

Respectfully yours, MUSICAL.

We had the pleasure of personally knowing Mrs. Dodge and frequently accompanying her singing, and can testify to the truth of "Musical's" letter. Her voice was remarkable for its purity and flexibility, and she sang the "Eiffel tower" note as a matter of course. We hope, however, Miss Sanderson will fulfill the promises of her début.

ALVARY.

MAX ALVARY, the tenor, sailed last Saturday morning on the steamer Fulda for Germany, and will not, as has already been stated, be re-engaged at the Metropolitan Opera House next season. Mr. Alvary has made no definite plans as yet, although he will probably sing in Belgium and Germany. While we sincerely regret Mr. Alvary's departure, we cannot refrain from reprinting the editorials published in THE MUSICAL COURIER of March 20, criticising an article that had appeared in the New York "Sun." We give both editorials:

It seems to be now definitely settled that Mr. Alvary will not be with us next winter. In that case one-half the interest of the opera will be gone, and New York must mourn sincerely and deeply. We can ill spare one who has earned the right to the title, "the greatest of tenors." Who shall give us those intellectual, dignified, poetical, high bred conceptions of character, and that perfect vocal method, so free from mannerism, affectation, or weakness of any sort, which Alvary has set up as a noble standard before our public? Audiences will next season sadly answer this question with the reply, "No one."—"Sun."

The above is included in the criticisms of the German opera contained in Monday's "Sun." According to the syllogism, Mr. Alvary represents one-half of the interest in the opera, and not only is he the greatest tenor, but "no one" can give us such a standard of impersonation as those he "set up." This, if true, would make it impossible to give a complete performance of German opera, not only in New York, but anywhere, in the absence of Alvary, or when rôles sung by Alvary are embraced in the opera. We decline to admit that this view of the situation is anywhere near the fact or the truth. While Mr. Alvary is a highly gifted and conscientious opera singer, the future of German opera does not rest upon him, either by halves or in any proportion. He simply takes his place and fills it acceptably, and if he should retire, or, by some unfortunate circumstance, become disabled, his place would be filled by another tenor singer. If German opera or opera in German depended upon one tenor it would have no place in the world of productive art.

AN UNPUBLISHED SONG BY SCHUBERT.

AMONG those poems of Goethe's that are most frequently set to music we may count the remarkable verses of longing that Mignon sings to her protector. Beethoven was the first to take possession of this poem; he has furnished four different settings of the text "He who doth longing know," which appeared, in 1810, in the same collection. Schubert followed his example and composed this verse in five-voice form—for two tenors and three basses—besides setting it to music four times for a single voice. Two of these versions appeared in op. 62 in the year 1827; one of them is full of warmth and charm, the other is presented in the form of a duo. A third version, according to Nottebohm's investigations, was written October 18, 1815. And finally Schubert composed the above mentioned poem for the fourth time in September, 1816. This final version is highly interesting, but has hitherto remained unpublished. I first found it printed in that excellent monthly "Revue Universelle Illustrée," issued for some time back by the "Librairie de l'Art" in Paris. Each month brings a musical supplement. Charles Malherbe, who publishes the song, remarks that he had an opportunity a few years ago to make a copy of the original manuscript, which has since then probably fallen into the hands of an American collector. The manuscript was traced upon a leaf of paper. It bore the heading: Longing—Mignon, September, 1816, and Schubert's signature. The Lied (in A minor 2-4) contains forty-five bars. The composer attained this ample development by following up the first eighteen bars, an exact adaptation of the Goethe verse—there is no introduction—by a repetition in three bars of the words "Eo brennt mein Emgeweid," with a short postlude in one bar, after which he varies the words, "He who doth longing know, knows all my anguish," three times progressively in fourteen bars and then concludes the entire composition characteristically with a postlude of nine bars.

As far as the construction of the composition is concerned, it is not uninteresting to note that the above described amplification of the Lied comprises as many bars as the musical adaptation of the entire text together with the postlude.

A preconceived intention on Schubert's part to give the song itself and its amplification the same length of development can certainly not be taken for granted; this was rather unconsciously the result of a principle of composition, fully borne out in the case before us. We have not failed to direct the attention of Messrs. Breitkopf

Härtel, of Leipsic (to whom a debt of gratitude is due for a glorious complete collection of Schubert's works) to this so far unpublished song, and they placed me in communication with Mr. Eusebius Mandyczewski, on whom has fallen the honorable task of editing the publications of all Schubert's Lieder and songs for above mentioned collection. Mr. Mandyczewski shows a collective volume of beautiful copies of Schubert's songs to be found in the archives of the "Gesellschaft der Musikfreunde," among which this fourth composition of Mignon's song has a place. The copy, it is true, has been transposed to G minor, and Nottebohm mentions it in this key, although it bears the mark "A m.," from which we may perceive that the copyist had before him the original in A minor, thus, probably, the manuscript that has just been published for the first time in Paris. Mr. Mandyczewski will adhere to Schubert's original key in all cases in this collection and issue the above Mignon's Lied in A minor. His preparations are so well advanced after his five years' labor that the engraving of these songs may be begun in the course of a few months. They will fill no less than six volumes of the complete collection and will be arranged chronologically.

THE ETHICS OF WAGNER.

MR. ALBERT ROSS PARSONS, in his recently delivered lecture on "Richard Wagner as a Theologian," arrives at some rather extraordinary conclusions about the religious views of the great composer. Richard Wagner was a Christian in the sense that he looked on all forms of selfishness as a crime, a doctrine that Christ taught, although by no means practically followed by his latter day disciples. Richard Wagner, however, was in reality a pagan.

A nineteenth century pagan, a worshipper of Schopenhauer and his doctrines, imbued with the fatalism of an Oriental, and the love of luxury as expressed in beautiful art forms that characterized the pagan of the decadence.

Moral lessons are certainly conveyed in the Wagner music drama; so may they be found in Æschylus, Sophocles, and in the admirable fragments of Plato vouchsafed us by time.

Wagner, like the transcendent artist he was, seized on the myth as a vehicle for his musical utterances, the mediæval myth in particular, and so we have "Lohengrin," "Tannhäuser," "Flying Dutchman," and latterly "Parsifal," all symbolizing human striving and longing for various ideals—humanity glorified, transfigured if you will, but still humanity. Even the gods of his "Nibelungen" cyclas are, like the divine and semi-divine creations of the Greek Pantheon, human in their petty struggles and aspirations. Goethe is sometimes called a Christian at heart, when in reality the whole tendency of the great poet's life was pagan, but no more pagan than that of Richard Wagner. By pagan we mean a return to a worship of natural forces as opposed to the claims of revealed religion.

The Renaissance was a passionate outbreak against the asceticism of the Middle Ages; it was a cry from the human heart for the grace, color and melody of existence.

It burst all religious barriers and swept like a beautiful flood across Europe, submerging the ugliness and barrenness of mediæval life.

Poets, painters, sculptors, architects and musicians earnestly sought to give birth to the creations of their brain, and the land teemed with marvelous shapes of artistic beauty.

In these latter days commerce and the commercial spirit threaten to blot out the love of art, until such master spirits as Richard Wagner arise and stem the tide of indifference.

Richard Wagner was a poet, an artist, then a preacher; his ethics were the ethics of beauty; ugliness was vice in his eyes and selfishness a crime.

He preached in tone the great doctrine of altruism—and by precept and example he sought to impress this great central truth—as much a Buddhist as Christian truth—on his mighty creations.

This was the mainspring of Richard Wagner's ethics, not theology; besides, Mr. Parsons, like many of the composer-poet's critics, misses the fine sardonic flavor which underlies many of his utterances.

With what grim humor would he not have listened to Mr. Parsons' lecture, in which he was called a theologian; and with the same spirit of mockery that impelled him as a youth to write a symphony in which he almost out-Beethovens Beethoven he would probably have suggested to Mr. Parsons that a cipher lurked in his music that would tell its revealer the authorship of the Junius letters.

Wagner a theologian, ye gods!

DISCHARGED FOR LIBEL???

THE plaintiff in a suit for libel against the editors of this paper has seen fit to submit to an interview published in a weekly paper, from which false inferences may be gathered and conclusions reached based upon a hypothetical case instead of the action in which this paper was involved. The weekly paper referred to makes a series of editorial comments upon the subject that, in view of the facts, also appear like comments on a hypothetical case, but as our names have been used and as this paper has been referred to as the basis of these comments, we might as well say something in reference to the matter ourselves.

In the first place the editors of this paper have up to the present hour never been tried in any court for libel. The article on the strength of which actions for libel were instituted against the editors of this paper has never been adjudicated upon by any legal authority except the justice of the police court and the editors of music trade papers, between whom and the justice a great divergence of opinion seems to exist. Before the inquiry had made any conceivable progress the editors of the music trade papers stated in their columns not only that we had libeled the plaintiff, but that we were imprisoned, were serving terms of imprisonment, were heavily fined, &c., and that THE MUSICAL COURIER itself was a thing of the past.

Of course no particular attention was paid to these inane and insane ravings, and we only refer to them now to show the calibre of the men who are conducting music trade papers and whose legal erudition was so keen that they had us convicted, not only before trial, but before it had been decided whether what we published about the plaintiff really was a libel.

As will be seen, the justice before whom the preliminary examination took place did not view the case in that light.

But of that more anon.

After due consideration THE MUSICAL COURIER published a statement last week—May 29—to the effect that the plaintiff should be treated fairly, that we regret that anything unfair had been printed against him in these columns and that we offer an apology for our attack upon him—not for any libel published against him, but for an attack.

Our attorney maintained at an examination before the justice that what we at the time published about the plaintiff was not a libel; that we could go into court and argue that point, and it appears that the justice held the same view, as witness the following, a true copy of a document now in our possession:

THERE BEING NO SUFFICIENT CAUSE TO BELIEVE THE WITHIN NAMED DEFENDANTS [MARC A. BLUMENBERG AND OTTO FLOERSHEIM] GUILTY OF THE OFFENSE WITHIN MENTIONED, I ORDER HIM [THEM] TO BE DISCHARGED. JOHN J. GORMAN, DATED MAY 31, 1889. POLICE JUSTICE.

The justice before whom the examination on a charge of criminal libel took place discharged us because we were not guilty of any offense; the music trade editors say we are guilty. Between the decision of a justice and the opinion of music trade editors on a point of law, we cheerfully accept the decision of the justice.

So far, so good.

The weekly paper that contains the interview with the plaintiff abuses the name of Mr. H. E. Krehbiel, and, by implication, that of other musical critics in this city. Mr. Krehbiel was one of the first gentlemen who told us after the publication of the attack that we had made a mistake, on general principles, in publishing it. Mr. Henderson of the "Times" held the same views. And it was a mistake to publish it, and we therefore printed an apology. But we never printed a reparation for publishing a libel which was considered a libel only by the intellectual legal minds in music trade journalism.

Further than that the case made no progress.

—The Paris papers are beginning to resent the preference given to American singers, and in the future singers from this country will have to assume French names. No American girl would, a few years ago, have attempted to use her own name when appearing upon the public stage here. An Italian termination was considered an essential, but now such things are done away with, and our singers retain their own names. A correspondent, speaking on this very subject, says: "The feeling is growing stronger here that it is about time to hear some linnets of French birth on the French stage instead of foreigners all the time. When it is remembered that of the last six débutantes at the opera here not one has had Gallic blood in her veins it must be confessed there is some excuse for the feeling."—Buffalo "Courier."



THE RACONTEUR.

ALTHOUGH the almanac said summer last week, the weather was decidedly Marchy; but the noble band of artistic *Volapükians* were not discouraged by the rain, and fled the city for Europe in the midst of howling squalls and upheaving waves.

Mrs. F. B. Thurber, with Adele Margulies, Max Alvary, Emil Fischer, our Otto Floersheim, W. Edward Heimendahl, Frank Van der Stucken and Emil Seifert were a few among the many who seek recreation in Paris and Bayreuth. The "Raconteur" wishes them all *bon voyage* and wishes he was going along himself.

Alvary had a good send-off last Friday night in Hoboken, his many friends turning out in a solid phalanx to do honor to the popular young tenor.

The Sunday "World," which has from the outset been the staunch upholder of Alvary, publishes a letter from Von Bülow, which he wrote from Baltimore April 22. He had seen a performance of "Rheingold," in which Alvary took the rôle of "Loge."

It is worth reproducing. Bülow writes:

Enfin send me a photograph of your "Siegfried" with a dedication to Miss Edith Hellmann. Allow me to profit of the occasion by telling you that your "Loge" of March 23 was simply perfection—the dream of the author realized—in intonation, elocution, gesticulation. I know a few things myself. In 1857, at Zurich (about the time you took the trouble to be born), I accompanied Wagner on the piano many times ("Rheingold," "Valkyr"). In those days he had a good voice, and he sang all the rôles of his operas, the one after the other, with a finesse, a *verve*—*enfin* unforgettably. The V—'s, the L—'s, no matter whom, of your so-called European rivals, are only Stümper (beginners, bunglers) compared with you. Always at your service,

Your most sincere admirer, HANS VON BÜLOW.

This is very nice, and he would probably have written stronger if he had seen Alvary's "Siegfried."

The "World" also publishes a strange tale about anonymous letters being sent to German managers and to the Grand Duke of Weimar, in whose court Alvary made his début, saying: "His Highness would doubtless be grieved to hear that Alvary had lost his voice." Similar letters were sent to other people in Germany and were all in the same handwriting. The one sent to Weimar was transmitted by order of the Grand Duke, along with the envelope, to Alvary, who discovered that it had been posted in the neighborhood of the Dakota flats, in this city.

Somebody is doing dirty work.

The San Francisco "Music and Drama" publishes in its last issue the following:

The spectacle of the great Von Bülow turning the leaves for Papa Dulcken and Michael Banner, who were playing a duet, was witnessed at the séance of the Composers' Club in New York. It is a safe prediction that this insufferable whipper-snapper, who aspires to a reputation for being a Mephisto and only succeeds in getting ridiculed, will go home and abuse Americans for being such idiots as to patronize them. The idea of a musical monkey like Von Bülow comparing himself with a giant like Rubinstein is simply ridiculous.

This is a trifle strong, I think. Von Bülow never compared himself with Rubinstein as a composer, and nobody ever compared Bülow with Rubinstein as a pianist.

Still it isn't nice to call Bülow a "whipper-snapper" and a "musical monkey." We need more like him, that's all!

Three youths who were arrested for stealing a lot of music boxes in New York were confronted with their booty in court before Judge Cowing, who, while sentencing them, made some feeling allusions to their going to prison, when someone touched off one of the boxes and it played "We've all been there before, many a time, many a time."

The musical taste of the young women in rural California may be inferred from the following order recently received by a Sacramento music store: "Have you got a song with the words & accompaniment called chipy Get your Hair cut, johny get your gun—I don't know the name of the song, but I think that is part of the first verse. Please let me know right away if you have it & the price of it & also have you the music of a Song of the day and price of it, & have you got

a song called she is my big Fat Consumed liza jane & price of it."

The great and only Max Spicker is expected soon from Deutschland.

A young lady in a music store in Hartford was looking over a collection of sheet music, and coming across a score of the oratorio to be rendered at the recent musical festival, inquired of the waiting clerk the meaning of the title, "Mors et Vita." The clerk promptly replied, "Moses in Egypt." A listener vouches for the story.

This is the way the Oyster Bay "Pilot" holds forth on the music of the frogs:

MELODY FLOODS THE MEADOWS.

Was there ever heard on sea or land such enrapturing music as the frogs are giving us? And then their evening concerts! What power of tongue or pen can describe them? With a full orchestra they fill every niche and corner of their vast auditorium with the first melodies of the season. Their voices, all attuned to the opening glories of the year, in happy union give joyful expression in unwritten song and verse to nature's "divinest harmonies."

It was only a few evenings ago that we stood by the waters of Mill Neck intently listening to symphonies in comparison with which the average church choir and the most popular quartet become prosy and stale; so far reaching and all pervading were the rich melodious notes that came welling up from the depths below that all the air and sky around seemed filled with praises in tune with one's better and higher self. That man deserves the pity of his race who, with ear so dull and with soul so dead, is not able to catch and interpret aright the inspiration begotten by these prophetic songsters of the early year. The music of the frogs excels both voice and harp, and yet, stupid as we are, the most of us strive for a front seat, willing to pay the premium if only we may be seen and counted at the so-called popular concert, while all around us, free as the air we breathe, are these harmonies to which we turn a deaf ear.

This is very clever, but I think that the writer was probably inspired by the thoughts of the succulency of these same frogs' limbs when he wrote the above gush.

The German managers are raising a row about their singers who take their vacations in America and sing themselves almost to death (and us too) sometimes, so that when they return to Germany they are so used up that they have to go on the sick list. Schröder-Hanfstäengel is the latest case of this trying to carry water on both shoulders.

I came across an old "marron" the other day about Bülow which is worth reproducing. It appears Bülow played the Brahms D minor piano concerto at a concert in Berlin and the composer conducted. After the concerto was finished the applause was long and loud, and Brahms went out and bowed his acknowledgments but no Bülow appeared. The audience weren't satisfied and kept up such a racket that finally the little keyboard scrambler appeared and, bowing, raised one of his little hands deprecatingly, and when quiet was restored, said in a most incisive manner: "After you have had the Messiah you don't want to see John the Baptist." Blasphemous but complimentary.

The "Herald" of Sunday last tells quite a funny story about a big drum and a piano which is worth reproducing in toto:

Col. Henry Perley told a group of politicians in one of the city courts the other day that eight or ten years ago ex-District Attorney Purdy lived next door to him and the wall that separated the two houses was rather thin. Directly over Mr. Purdy's apartments lived a family that had a young budding musical genius in the shape of a sixteen year old girl, who was ambitious to become a great pianist. She used to practice indefatigably. Promptly at 7 o'clock each morning she began to thump her unfortunate instrument and seldom desisted for three hours thereafter.

Her musical abilities used to almost drive Mr. Purdy wild with wrath. He often got in late from a night with "the boys" and desired to sleep until 10 or 11 o'clock in the morning. Not a wink could he sleep after 7, when the genius began to get in her work on the piano.

He complained of her as a nuisance to the landlord, but he told him the little girl had a perfect right to play any musical instrument she chose within reasonable hours—"from 7 in the morning until 11 at night."

"Any of us tenants have a right to play whatever musical instrument we like then, the same as she has?" asked Mr. Purdy.

"To be sure," he answered.

"And you won't make her stop playing that piano when I want to sleep in the mornings?"

"No; why should I?"

"All right," replied Mr. Purdy.

That night at 9 o'clock the most unearthly sounds were heard coming from Mr. Purdy's room and resounding through all the corridors. He had thrown open his door and was marching up and down his room with the largest bass drum he could purchase strapped to his shoulders. He was beating the drum as though he meant to wake the dead.

He kept the bum—bum—bum—bum—up for two hours until the tenants sent for the landlord, who threatened to have him arrested if he did not stop.

Purdy reminded him that he was merely assuming his privilege of playing the musical instrument he most preferred within the prescribed time limits, but he was told that there must be no more bass drum solos in that house.

The next morning Purdy was awakened out of a blissful dream by the same old notes of his girl enemy's piano.

He jumped out of bed, seized his bass drum and began to play a furious and deafening accompaniment. Again the landlord visited him, and this time he was told to "pick up his traps and travel." He sought new lodgings.

The family owning the musical prodigy was also forced to leave a few weeks later, to satisfy the indignant protests of the other peaceful tenants.

The piano examinations at the National Conservatory were quite interesting, some very talented young aspirants to

pianistic honors playing. The general average was quite high, and marked improvement was noted by Mrs. Thurber, Mr. Joseffy, Miss Margulies, Miss Jessie Pinney, Mr. Leopold Winkler and Mr. Ferdinand Dulcken, who all participated in the examinations. Misses Povey, Stollbrand, Vizanska, Levy and Blake particularly distinguished themselves.

A capital contrivance for protecting the edges of music from tearing and dogearing, while facilitating the rapid turning over of leaves, is mentioned by the London "Daily News" as having been patented by Messrs. Sampson Low & Co., under the title of the "Music Page Protector." It consists of long strips of strong paper gummed on the back and printed on the front with numbers in an ascending scale. After clipping away the numbers below that of the particular page the player is enabled to turn the pages rapidly without turning more than one at a time. A sixpenny packet is said to be sufficient to protect eighty pages of music.

It may interest many to know that there is a genuine relative of the great Mendelssohn in this city at present. He, too, is an artist—a photographic one, however—and a visit to his studio, Fifth-ave. and Forty-fifth-st., simply bewilders one by revealing the astonishing strides that photography has taken the past few years. No wonder the Queen and royal family patronize this same Mendelssohn, as well as our own élite, for many of his portraits are delicious in their skilled management of pose and masterly grouping of lights and shadows. Color is truly expressed, and Mr. Mendelssohn can safely call himself an artist.

The pugilistic editor of the "American Bassoon" (who, by the way, never tackles a man of his size) thinks (he sometimes thinks, but it is unconscious cerebration) that he has seen lots of actors who deserve hissing. Oh, Jack, is it "True Nobility" to speak of yourself?

Your advice, too, Mr. Jack, to Anton Seidl about Italian music is very bad form; don't prattle about something you haven't the faintest idea of.

Clip daily and sign your amicable, but misleading, name to articles somebody else wrote; write the little pleasantries you denominate "dramas;" punch the heads of small fellows; throw mud, but don't, John, if you take the "Raconteur's" advice, don't attempt to speak about pianos or music, for you make a fearful mess of it when you do; and this is a friendly (not a Freundry) bit of advice.

I wouldn't, if I were you, speak about *suits* again; the subject might revive unpleasant memories of your own *suits*, personal, ornamental and domestic.

Drop it, Jack!

Why should Miss Juch apply to Mr. Frank King, as was suggested by the "Bassoon" last week? What could she learn from Mr. King to the advantage or disadvantage of Mr. Charles E. Locke? Mr. Locke is not going into the business in which Mr. King once took such an active interest. Besides Mr. Locke is attending to his own very prosperous business, and finds it takes all his time, too, to do it.

HOME NEWS.

—Mrs. C. Widgery-Griswold, wife of Mr. S. N. Griswold, of the New York Conservatory of Music, leaves for Europe to-day on the City of Berlin.

—Mr. Ernest Lent gave a musicale on May 25, at the lecture room of All Souls' Church, Washington. Mr. Lent's piano and violin pupils participated.

—The Seidl Society, the leading spirits of which are Mrs. Seth Low, Laura C. Holloway and other Brooklyn ladies distinguished in music and society, is flourishing. It will soon have a general meeting and a banquet, at which its plans for the summer campaign will be perfected.

—It is officially announced that the attendance at the Broadway Theatre is increasing, and that "The Oolah" bids fair to have a long career. Many changes have been made since the first performance, and they have all met with favor. Mr. Wilson is a host in himself, and he keeps the audiences in good humor.

—The choir of St. Bartholomew's Church, H. B. Warren, choirmaster, united with the choir of Holy Trinity Church, Harlem, F. T. Southwick, choirmaster, last Sunday evening in a special musical service at Holy Trinity Church.

—"The Brigands" continues to delight visitors to the Casino. The weather has been unfavorable to the roof garden, but this does not appear to have diminished the attendance. "The Brigands" is an enjoyable performance and deserves its success.

—Clementine De Vere has been engaged by Mr. Henry E. Abbey to support Patti in her coming operatic tour in this country, beginning at Chicago in December. Patti will give eight performances in Chicago, six in San Francisco, six in the city of Mexico, six between San Francisco and New York and six in this city. The diva leaves South America July 23 for London, where she will arrive about August 20. After a rest she will give eight concerts in London and then sail for America.

PERSONALS.

THOMAS MARTIN.—Mr. Thomas Martin, the subject of our sketch this week, was born in Dublin, September 3, 1861. He studied music at the Royal Academy in that city, under the guidance of Mr. George Sproule, and was awarded, so rapid was his progress, the Lord O'Hagan medal for piano playing in the year 1877. In 1879 Mr. Martin went to Leipzig and entered the conservatory as a pupil of Carl Reinecke, Bruno Zwintscher, Richter and Dresde. He studied for three years, appearing with great success at several of the public concerts of the conservatory. In 1882 he was awarded the Helbig prize and a very flattering testimonial. From 1882 to 1883 Mr. Martin studied privately with Carl Reinecke, and had the honor of being engaged to play with Reinecke at one of the celebrated Gewandhaus Kammermusik Concerts in February, 1883. A month later he played with brilliant success at one of the "Euterpe" concerts in Leipzig, and until the close of 1884 he played in different parts of Germany and Ireland. He was also occupied with teaching.

In 1885 Mr. Martin accepted the position of director of music at Hellmuth Ladies' College, London, Canada, which position he still holds with great success. He has played in all the principal cities of Canada and twice in Detroit, and has sent several pupils of his own to study at Leipzig, mostly graduates of Hellmuth College, among whom are Miss Mabel Gray, Pauline Lye, May Hamilton, Lois Hall, Ephie Labatt, Ethel Strub, Anna Diller (who especially distinguished herself at a recent pupils' concert in Leipzig), Ruby Howe (a very talented young lady who goes to Leipzig in the fall), and many others. Mr. Martin gives a recital in New York some time next season. A glance at the programs of his pupils' concerts reveals him as a teacher of taste and ability. We subjoin a few of the press criticisms of his playing:

An excellent pianist.—*Carl Reinecke.*

Mr. Thomas Martin attained an extraordinarily high degree of perfection as a performer on the piano, so that he played the most difficult and most important compositions of the classical and modern schools with the greatest technical accomplishment and artistic clearness. His excellent performances were universally acknowledged, so that he, after having finished his studies in 1882, made his appearance at concerts of the "Gewandhaus" and of the "Euterpe" with great success.—*Bruno Zwintscher, March, 1880.*

MUSIKALISCHES CENTRALBLATT, LEIPZIG, May 8, 1882.

Mr. Thomas Martin is a pianist of very uncommon talent. In his performance of Reinecke's concerto in C major—splendid from every point of view as it was—depth and beauty of tone, excellent technic and great intellectual interpretation of the work must be particularly mentioned.

NINTH GEWANDHAUS KAMMERMUSIK, LEIPZIG, February 24, 1883.

Bach's C minor concerto and Reinecke's "La Belle Griseleide," for two pianos, were very beautifully and effectively performed by Capellmeister Carl Reinecke and Mr. Thomas Martin.—*"Tageblatt."*

TENTH "EUTERPE" CONCERT, LEIPZIG, March 6, 1883.

Mr. Thomas Martin already takes a very high standing as a pianist. He played Reinecke's beautiful and original C major concerto. Scales, octaves, trills were splendidly executed by him. The last movement, "allegro vivace e grazioso," made a great impression. The rendering of the whole concerto showed the fine technical capabilities of the pianist to the greatest advantage. For solos the gifted and thoroughly educated artist played Rubinstein's Romanze in E flat and Chopin's Polonaise in A flat.—*"Tageblatt."*

JUBILEE CONCERT OF THE "MERKUR MANNESGESANGVEREIN" IN THE GEWANDHAUS, LEIPZIG, August 19, 1883.

Mr. Thomas Martin played several pieces by Henselt, Chopin and Schumann with magnificent technique and in exquisite style. He won loud applause and had to reply to an encore.—*"Nachrichten."*

PIANO RECITAL IN GRIMM'S SAAL, GRIEZ (SAXONY), October 18, 1883.

The very rich and interesting program consisted of works by Schumann, Chopin, Henselt, Rubinstein, Reinecke, Mendelssohn and Liszt. Mr. Martin proved himself to be a magnificent technician, whose playing was characterized by the greatest clearness and warmth and soulful expression. Chopin's "Berceuse" was exquisitely beautifully rendered.

CONCERT OF THE COURT ORCHESTRA, ALTENBURG (SAXONY),

December 1, 1883.

The young artist, Mr. Thomas Martin, introduced himself as a splendid piano virtuoso, and played the difficult Schumann concerto, and also solos by Liszt, Chopin and Liszt, in a magnificent manner. His playing showed excellent technique and the finest taste.

PIANO RECITAL, DUBLIN, December 21, 1883.

Last evening Mr. Thomas Martin gave a piano recital in the Ancient Concert Rooms. Although a very young man Mr. Martin brings with him a high reputation from abroad, where his early promise of uncommon musical capacity was developed and confirmed by the judgment of some of the greatest of Continental cognoscenti. Part one included an etude, berceuse and polonaise by Chopin and a sonata by Rubinstein. No one could play the polonaise as Mr. Martin played it who had not a special and remarkable gift for his art. His touch is delicate and free, and apart from the merely mechanical perfection and brilliancy of his execution, he succeeds in imparting to his work the true spirit of the composer's design and in supplying that expression without which all else is of little avail. In the second part the "Moonlight Sonata," by Beethoven, was played with an appreciation of the composer's meaning which admitted no suggestion or improvement.—*"Freeman's Journal."*

CRAMER'S SUBSCRIPTION CONCERT, DUBLIN, November 15, 1884.

Mr. Martin's piano playing was most able, and enough to fix the interest of the most critical listeners.

CRAMER'S SUBSCRIPTION CONCERT, DUBLIN, November 14, 1884.

Mr. Martin played in a very masterly manner and with distinct power and much facility, selections from the works of Chopin and Scharwenka.—*"Irish Times."*

PIANO RECITAL, DUBLIN, January 12, 1884.

Mr. Thomas Martin gave a second and final piano recital before leaving Ireland. His performance throughout was characterized by the greatest

accuracy and finish and by a great deal of expression and elegance; in fact his technic was irreproachable, which is the least that can be said of him.—*"Express."*

PIANO RECITAL, LONDON, CANADA, October 22, 1885.

Mr. Thomas Martin, the new director of music at the Hellmuth College, made his debut last night before a large and fashionable audience. Mr. Martin, who is an honor graduate of Leipzig and winner of the Lord O'Hagan medal at the Royal Academy of Music, Dublin, is at once a brilliant executionist and subtle interpreter of the spirit of the music performed. It is rarely that so great a mastery of technic is joined with so strong an expressive power as this artist exhibits in rendering the exquisite tone poems of Beethoven, Schumann and Chopin.—*"Free Press."*

A CHANGE.—Mrs. Anna Sachse-Hofmeister will, on July 1, cease to be a member of the Berlin Royal Opera House personnel.

THE ONE ARMED PIANIST.—Count Géza Zichy, the celebrated and philanthropic one armed pianist, has written a great composition for orchestra, soli and chorus, entitled: "Dolores," which was performed for the first time at Budapest under Von Bellovit's direction a few weeks ago. It met with pronounced success, and the composer was called before the audience several times.

NAHAN FRANKO'S NEW POSITION.—Nahan Franko is to be the concertmeister in the place of Carlos Hasselbrink in the Seidl Orchestra.

MAUD POWELL.—Miss Maud Powell closes her second season under the management of L. M. Rubens to-day in Troy, N. Y.

She has appeared in eighty concerts since December last, in the principal cities of the United States, and everywhere scored an emphatic success.

Miss Powell and her mother will leave for their country residence next week, where they will take a well deserved rest.

FURSCH-MADI'S SUCCESS.—Mrs. Fursch-Madi made her re-entrée at the Covent Garden, London, last Friday evening as "Ortrud," and scored a great success.

MRS. THURBER'S VISIT TO EUROPE.—The Saturday "Sun" published the following paragraph about the visit of Mrs. Thurber to Europe:

Mrs. Jeannette M. Thurber, President of the National Conservatory of Music, will sail to-day for Havre in the steamship La Bourgogne. Mrs. Thurber will spend the summer and early autumn in France, returning to her home in New York the first week in October. She will devote almost all of her time to rest and recreation. But she will incidentally endeavor to secure a singing teacher as head of the vocal department of the conservatory, to take the place of Mr. Bouhy. The conservatory reopens on September 24. Mrs. Thurber spoke yesterday of the success of the fourth scholastic year of the conservatory just ended. She was greatly pleased to number among the new subscribers ex-President Cleveland and ex-Secretaries Fairchild, Endicott and Whitney; also Justices Miller and Lamar of the Supreme Court, and United States Senators Hearst, Farwell, Allison, Jones, McPherson and Evarts, Congressman Flower, ex-Minister Perry Belmont and others. At the last term there were 342 students. Mrs. Thurber said that for the last three years she had tried to get away for a short rest in Europe, but that this was her first opportunity. She was enthusiastic in her belief that the conservatory was now on solid foundations.

THEY PLAYED AT BEING MUSICIANS.—At the recent Artists' Ball at the Paris Opera House Bernhardt was conductor of the orchestra and the younger Coquelin first violin player.

OLE BULL'S WIDOW.—Mrs. Ole Bull, who has been living at Cambridge, Mass., in the handsome house of James Russell Lowell, will be obliged to leave it in the fall, as Mr. Lowell will take possession.

SHE MARRIED MR. SCHREINER.—Miss Ingeborg Lofgren, the contralto, belonging to the original Swedish Lady Quartet, and who was a cabin passenger on the ill-fated steamship Danmark, was married last Thursday night to Mr. Herman Schreiner, the well-known music publisher and agent for Steinway and Gabler's pianos, of Savannah, Ga. A few invited guests were at the wedding. The bride was given away by L. M. Ruben.

HEDWIG REIL MARRIED.—Hedwig Reil, the well-known contralto of the Metropolitan Opera, was married, Tuesday of last week, to Mr. Henry Essigka, a member of the Seidl Orchestra.

ONE HUNDRED THOUSAND DOLLARS FOR FIFTY NIGHTS FOR A TENOR.—PARIS, June 1.—Mr. Abbey has guaranteed the tenor Tamagno \$100,000 to sing fifty nights during Mrs. Patti's American season. Tamagno is not to sing on the same nights as Patti.

AT LAST.—A woman composer has turned up in Stockholm. Her name is Hélène Munktel, and who is about to exhibit her ability with an opera bouffe entitled "A Florence," the subject of which is from mediæval Italian history.

A NEW LEADER.—G. Emil Elliott will be the leader of the orchestral forces at the new Harlem theatre, now being erected at the northeast corner of Seventh-ave. Boulevard and 124th-st. It will be known as the West End Theatre.

MR. CARL'S SPRINGTIME CONCERTS.—William Crane Carl gave an organ recital May 29, and will give one this evening at Bloomfield, N. J. He is assisted by Mrs. W. L. Canon, contralto, and N. D. Northrop Buntine. Mr. Carl's programs are models.

MR. LAUDER'S CINCINNATI SUCCESS.—The following criticism appeared in the Cincinnati "Commercial Gazette,"

May 19, about the recent appearance of Mr. W. Waugh Lauder, the pianist, in that city:

The announcement that a new pianist has come to town is no longer regarded as either new or startling—scarcely interesting. There are occasions, however, when the threadbare statement overles a fact of real significance, and the present is one of those occasions. The Cincinnati Wesleyan Woman's College, actuated by that spirit of daring liberality which is oftentimes the highest prudence, has engaged, on a three years' contract, the pianist W. Waugh Lauder, and on Thursday evening last the gentleman gave a recital at the Wesleyan Memorial Hall by way of initiation and to attest his powers. The program, it may safely be asserted, was by many degrees the most difficult, brilliant and trying one that Cincinnati has heard in many years. The sensational paraphrase of Rosenthal were mere child's play in comparison. Tausig's paraphrase of Weber's "Invitation to the Dance," the polonaise in E flat of Chopin, the Henselt concerto in F minor, and most difficult of all difficult opera paraphrases, the Liszt-Mozart "Don Giovanni," interspersed with a half dozen scarcely less fatiguing, united to display and test the capacity of the player to a degree so perilous that a listening pianist at the beginning of the evening could feel nothing but the shivers of dread tingling through his marrow. That the tremendous strain upon muscle and intellect was adequately endured by Mr. Lauder found its most emphatic proof in the significant fact that critical and experienced musicians, who came to nibble at the edge, remained to devour the big, round program. It is perhaps premature to announce a complete verdict upon the rank and value of this new artist, but one thing can be asserted as already established as a corner stone upon which to erect our future opinions: Mr. Lauder is a musician pianist large enough on both the mental and the technical side to loom up impressively on the horizon of our future. His endurance of the sheer physical drain in performing large compositions and the lightning like speed of his nimble runs arouse astonishment, and before this emotion has time to abate or cloy he charms his hearers with a warm cantabile, breathing all the sentiments of the heart. Mr. Lauder is said to be a musician of wide learning and an excellent linguist. He promises a long series of recitals and lectures for next winter, the effect of which must be to give dignity to the musical work of the college in the future. Mr. Lauder begins his labors September next.

Sunday's "Herald" Musical News.

A LARGE number of German stage celebrities, actors as well as singers, have been seen in this city during the last few years, and the Metropolitan Opera House, as well as the Thalia Theatre, under Director Amberg's management, could fairly compete sometimes with many of the world renowned stages of Germany and Austria.

Some of the best known singers, however, have not been heard here, as ironclad contracts do not allow them to come to America. In breaking these contracts they not only forfeit their life pension, as Mrs. Lehmann-Kalisch has done, but they also are prohibited by the stringent laws of the "Buchen cartell" from appearing again on any stage belonging to this combination unless they pay a very heavy fine.

Julius Perotti, for instance, who broke his contract with a Budapest theatre last winter, had to pay a penalty of 15,000 florins (\$6,000), and others have even paid sums of 400,000 marks (\$100,000).

One of the singers who was offered a contract by Director Stanton, but who refused on account of his European obligations, is the well-known baritone, Theodor Reichmann, who until lately was a member of the Imperial Austrian Opera House in Vienna.

He asked permission to come to America, but it was refused, and after that he carried out a policy of obstruction which led to his discharge by the imperial intendant. Reichmann, who received a salary of 18,000 florins (\$7,200), was told that he would never be permitted to appear again at any of the Austrian court theatres. At present he has contracted for several short "Gastspiele" in Germany, and it is possible that he may be seen in New York next season.

Among the great singers who have not been heard here is also Mrs. Rosa Sucher, for many years the prima donna of the Hamburg Stadt Theatre. Many offers have been made to her, but all had to be refused. Her husband is the celebrated conductor, Anton Sucher. He and Hans Richter, of Vienna, are considered the best conductors of opera in Germany.

Mrs. Sachse-Hofmeister, the great Wagnerian singer, has given up her contract with the Imperial Berlin Opera House, and may be soon heard in New York.

Miss Constanze Donita, who has been a favorite of the Cologne theatre goers for the last two years, and is now singing in Italy with the Cologne Male Chorus, will be heard at Amberg's Theatre next season. She is an American young lady, and is said to possess, besides a fine voice, much natural grace and attractiveness.

Mr. and Mrs. Staudigl, formerly members of the Metropolitan Opera House, were very successful at the Berlin Opera House during the last season.

The well-known tenor, J. Stritt, is at present the leading man of the Hamburg Opera Company. His colleague, Anton Schott, who also was a familiar figure at the Metropolitan Opera House a few seasons ago, is giving concerts at the Berlin Singing Academy.

Heinrich Boetel, the phenomenal high C singer of the Hamburg Opera, who attracted so many people to the Thalia two years ago, has gone to Italy to study the Italian method of singing. Boetel, who was formerly a cab driver like his great predecessor, Wachtel, is likewise a native of Hamburg. Another well-known tenor, Goetze, of Cologne, who, however, has had much trouble lately with a throat disease, was formerly a clerk. It is said that he will also appear at Amberg's next season.

Miss Sophie Monté (Neuberger), a young New York girl, is very successful as a concert singer in Berlin.

Mrs. Moran Olden has returned to Leipzig and was warmly welcomed at her first appearance.

Eugene d'Albert, the great pianist, who was offered 200,000

marks (\$50,000) for an engagement in this country next winter, was obliged to decline on account of previous engagements.

Dr. Hans von Bülow, as has been before stated, will return to New York next winter. He will give a series of twenty-four concerts. In twelve of them he will appear as pianist and in twelve he will show his abilities as an orchestral conductor.

A Rare Musical Genius.

UNDER the above caption the Saturday "Evening Telegram," of this city, reprints the following from the Chicago "Herald":

Chicago has a musical prodigy superseding in some respects the remarkable Josef Hofmann. Her name is Gussie S. Cottlow. She was born in Shelbyville, Ill., on April 2, 1878, and thus she is just eleven years old. Her father is Morris Cottlow, of Shelbyville, and her mother, Mrs. Cottlow, was Miss Selina Oldenburg, who, born in Liverpool, England, came to this country when a child and taught in Grammar School No. 4, New York city, until she was married. She has musical talents of a very high order, and her family have been musical for generations.

One day, when Gussie was three years old, there was a fan drill in the Shelbyville school. Two weeks afterward Mrs. Cottlow played on the piano the fan drill march without remembering what it was. "I wonder," she said, "what that can be?" "Why, mamma," little Gussie lisped, "it's the fan drill music." This was the first intimation of her musical genius.

A MUSICIAN FOUR YEARS OLD.

About this time she began to pick out simple airs on the piano, and before she was four years old she began to read notes. Her parents, desirous of cultivating her taste for music, neglected the common branches of learning, and it was not until she was seven years of age that they began to teach her the alphabet. She was very backward and she got the nickname of "Dummy."

One day her mother, in despair, showed her how to spell a word phonetically. In a week reading and spelling had no more terrors for her. This is merely an instance of her ear for sounds of all kinds.

Her idea of time is equally remarkable. When she was three years old a dancing class met sometimes at her mother's house. Gussie used to take her doll out on the porch where she could hear the music, and there they found her dancing away with the doll in perfect time. Her father was playing a little composition on the piano when Gussie broke out with: "Papa, why that's a story you're playing; don't you hear it? There are two men going on horseback to a funeral, and they're quarrelling just awful. They stop fighting while the funeral goes on—don't you hear the dead music? And when it is over they begin again, and they quarrel all the way home, and the road is awful stony, I tell you." That was her idea of the meaning of the music. Of course it meant nothing of the sort. She was learning one of Beethoven's sonatas. Stopping in the middle, after having exclaimed several times, "Isn't it beautiful?" she said: "Oh, mamma, I'll have to stop. If you make me go on I'll have to cry." She is more susceptible to the beauty of Beethoven's music than to that of the work of any other composer. At five years of age she played Burgmüller's opus 100, and at seven, under Wolfsohn's direction, she played Loeschhorn's opus 66.

HER FIRST PUBLIC APPEARANCE.

Gussie Cottlow first appeared in public when she was five years and eleven months old—in March, 1884—at a school entertainment in Shelbyville. There she played selections from "The Bohemian Girl." She next appeared in Mattoon, Ill., in May, 1885, when she executed Beethoven's op. 49 and played selections from Mendelssohn and Clementi. In July of the same year she played sonatas of Kuhlman and Clementi and a fantasia from "Norma" at Decatur. Before the State Superintendents and Teachers' Convention at Springfield, in December, 1885, she played Wehli's "Titania." Four years ago she gave a private recital in the Weber Music Hall, and her début in public here was given on May 29, 1888, in the First Methodist Episcopal Church block. Thursday evening she again appeared in Chicago, in Central Music Hall, where she played Beethoven's C major concerto and Mendelssohn's "Capriccio Brillante," op. 22, both with orchestral accompaniment; a pastorale by Mozart and a nocturne (E flat) and a waltz (E minor) of Chopin. This is the extent of her performances in public.

THE CHILD'S REMARKABLE EAR FOR MUSIC.

The young pianist's most noticeable gift is her unusually correct ear. She has absolute pitch. She will stand with her back to the instrument while one strikes a chord or a discord, or any number of notes simultaneously, and she will name at once the individual notes. Marc A. Blumenberg, one of the editors of the New York Musical Courier, did not believe this. He struck a piano in one of the musical stores and asked Gussie to name the notes. When she had finished, "You are wrong," he said. "No," the little one replied, "you know, that piano is half a tone lower than concert pitch. Try a piano that is tuned up and you will see that I am right." And so it was. "Why, little girl," Mr. Blumenberg exclaimed, "you're better than a tuning fork!" At a musical convention in Shelbyville it was asked that someone sing the

chromatic scale. One after another of these music teachers declared themselves unable to perform the feat, whereupon little Gussie arose and sang the scale through correctly without the help of anything to give her the pitch.

Gussie not only plays the piano; she sings excellently in a clear and strong contralto voice, and she has a very decided talent for drawing and painting. In September, 1888, her friends in Shelbyville gave her a magnificent gold medal, and the other day someone gave her a beautiful pin set in pearls. People are constantly sending her books and flowers. She is a beautiful child. Her hair and eyes are jet black, her complexion is dark, and she has rosy cheeks and very white teeth. When the reporter called at her home, No. 3230 Vernon-ave., she was playing in the street with a number of other children. She is very fond of play. On the two days that she rehearsed for her Thursday evening concert she jumped off the piano stool and played jackstones and ball while the orchestra was resting.

There is a trapeze in the house, and she can perform every feat that her big seventeen year old brother can. Her little hand can just reach the octave and she cannot reach the pedals, a pedal attachment being used. For three hours every day she practices on the piano, making her mother drag her away from play, like any and every other child; and then for two hours she studies arithmetic, German, geography, spelling and writing. This routine evidently agrees with her, for she has gained 12½ pounds in weight and 4 inches in height since last November. She now weighs 76½ pounds and is 4 feet and 6 inches tall.

MUSICAL PRACTICE NOT IRKSOME TO HER.

One day, being unusually refractory, her mother said to her, "Gussie, if you don't practice better than this I'm going to stop giving you lessons." "Oh, mamma," Gussie replied, "I don't know what I'd do if I had to stop practicing—I'd feel as though I were living a lie!" She composed many simple little things, such as waltzes and polkas, when she was seven or eight years old. She stopped some time ago, because, as she said, she was ashamed of them, and she was going to wait until she could "do it better." She is indeed a remarkable child. Three years ago Gilmore, the famous bandmaster, heard her play. He exclaimed, enthusiastically, "This child has no equal in America!" And that seems to be the general opinion among musical critics. Gussie will give no more concerts before next winter. This summer she will have a vacation, while her master in technique, Professor Wolfsohn, is in Europe, but she will continue to receive instruction in counterpart and harmony from Frederic Grant Gleason.

FOREIGN NOTES.

...Mrs. Melba has been engaged, at least for the fall season, at the Grand Opera, Paris, and the De Reszké brothers will return.

... "Lohengrin" proved the strongest attraction yet at Covent Garden last week, the house being fuller than an omnibus in a rainstorm.

...The directors of the Grand Opera, Paris, have formally notified Saint-Saëns to proceed with the mounting of "Ascanio" next September.

...A new comic opera, "Delia," music by Buccalossi, book by F. Soulbien, was quite successfully produced at Manchester last week. It is in three acts, respectively labeled "War," "Love" and "Diplomacy." The story is interesting, the comedy good, the music tuneful.

...Angelo Neumann intends, with his reorganized Richard Wagner Theatre, to give performances of the "Nibelungen Ring" on the principal stages of England, Belgium and Scandinavia, as well as in the cities of Kiev, Odessa and Warsaw. In St. Petersburg and Moscow he will next year produce, for the first time in Russia, "Die Meistersinger" and "Tristan und Isolde."

...The second annual singing competition of the London Girls' Club Union took place on May 23. Nine clubs belonging to various branches took part. There was a single judge, Professor Thomas. The program was for each club to sing "We'll go a-Maying" without accompaniment, and then a song of their own choosing, with or without accompaniment. The singing, as a rule, was admirable, though most of the girls, before they became members of their clubs, could have had little or no practice or instruction of any kind.

... "La Traviata" was produced at Covent Garden last Saturday night, when the house was crowded. Albani scored heavily in the principal soprano rôle, and her dresses were simply gorgeous. Augustus Harris expected to produce "La Sonnambula" on Monday, when Miss Marie Van Zandt was to appear.

Mapleson opened at Her Majesty's Theatre last Saturday with "Il Barbiere." There was a good house, and his first night is generally voted a success.

Abbey and his grand French company have closed a highly successful week at the Gaiety, not only as regards the character and tone of the audience, but as regards a full treasury.

...A daily paper, describing a coach journey to St. Albans, England, makes the gossiping coachman say: "A bit farther on is an old shed standing in front of a row of houses;

that is where Händel composed 'The Harmonious Blacksmith.' He was organist at Whitechurch, nearby. He was organist at that church and was buried there." The story about the harmonious blacksmith is still in doubt, but there is no doubt that Händel was buried in Westminster Abbey. Mr. W. H. Cummings finds reason for doubting whether Whitechurch Church was the Chapel of Canons, though the remains of what tradition calls "Händel's Old Organ" are in the church.

...The Italian musical papers, apropos of the success of Gluck's "Orpheus" lately achieved in Italy, enumerate the following list of operas which have been inspired by the same subject:

1. "Euridice," by Giulio Caccini (Florence, 1595); 2. "Euridice," by Peri (Florence, 1600); 3. "Orfeo," by Monteverde (Mantua, 1607); 4. "Orfeo," by Benedetto Ferrari (Mantua, 1608); 5. "Orfeo," by Sartorio (Venice, 1672); 6. "Orphée," by Louis de Lully (Paris, 1690); 7. "Orphée," by Kaiser (Hamburg, 1702); 8. "Orphée," by Ch. Graun (Berlin, 1752); 9. "Orfeo," by Guglielmi (London, 1770); 10. "Orphée," by Chrétien Bach (? 1770); 11. "Orphée," by Gluck (Paris, 1774); 12. "Orfeo," by Bertoni (Venice, 1776); 13. "Orphée," by Naumann (Copenhagen, 1785); 14. "Orphée," by Benda (Vienna, 1789); 15. "Orfeo," by Tozzi (Barcelona, 1789); 16. "Orphée," by Bachmann (Brunswick, 1798); 17. "Orfeo," by Lambertini (?); 18. "Orphée," by Cannabich (Munich, 1800); 19. "Orphée," by Kann (Vienna, 1810); 20. "Orphée," by Haydn (never yet performed); "Orphée," ballet, with choruses, by Winter, represented in London in 1805, and "Orphée aux Enfers," by Jacques Offenbach.

...Colonel Mapleson issued his prospectus May 22 for his season at Her Majesty's Theatre, which was to begin yesterday. The London "Daily News" summarizes its information as follows: "So far as the company are concerned, a majority of them are newcomers. It is therefore possible that among a long list of sopranos, such as Mrs. Gargano, Misses Baux, Columbat and Pacini, a new Patti may be forthcoming. If not, the manager will depend upon the already tested merits of Dotti, Lussan, Marie Tietjens and Sinico. The contraltos promised are Bellincioni, who is new to London, and Tremelli and Trebelli. With the exception of Frapollini all the tenors, Sindona, Warmuth, Vicini, Lucignani and Zanari, are débutants. The troop likewise includes Palermini, Darvell and Conforti, also débutants, together with Padilla and Galassi. Most of these vocalists are, it will be observed, quite unknown to metropolitan audiences, and the manager expressly offers them as such, requesting speedy judgment as to whether the performances 'are or not worthy of support.' The manager likewise states that it is his intention to produce Bizet's 'La Jolie Fille de Perth,' but for the rest he will rely upon a familiar repertory, beginning his season with 'Il Barbiere' and 'La Sonnambula.' Messrs. Bevnigani and Bimboni will be conductors, and the scenery, dresses and decorations of the auditorium will be new."

...The performance in Italian of Donizetti's "Maria di Rohan" at the Théâtre de la Gaité, Paris, last Friday evening was a notable event. This is the first time it ever has been sung in Paris, and its production shows that Impresario Sonzogno is determined to present only the gems of the Italian répertoire. With but two exceptions the cast is not up to the Parisian standard, although the orchestra accomplished wonders. Mrs. Cepeda sang the part of "Maria" very successfully. Moreover, besides the fun that is in this piece and the admirable way in which it is played, strangers, particularly those from across the Channel and from the other side of the Atlantic, will see at the Porte Saint-Martin Theatre some very fine scenery, not to mention the Moorish dance "La Kaaba," in which Miss Lilika and a charming group of young women give a pretty divertissement. The rôle of "Enrico" was taken by Théric, who sang well, but who acted the last scene too tragically. The audience was not very large, but it numbered many notabilities, among those present being Rouvier, Minister of Finance; Dr. Carlo Gardini, Belocca, the distinguished contralto; Mrs. Calve, Mrs. and Miss Beer, Mr. and Mrs. Little, Mr. and Mrs. Maurice Lefèvre, Dr. Oscar Berggruen, the eminent Vienna critic; Mrs. Kavarey and Mrs. Rossi.

—"Daisy" is the title of a new comic opera in two acts, music by Walter H. Lewis, words by J. T. Beach. It was brought out at Manchester, N. H., Tuesday evening, May 14, repeated the 15th, and made a good impression. Mr. Lewis, the composer, is a student at the New England Conservatory, his brother, Mr. F. H. Lewis, having him in charge. "Daisy" is a first essay in the form of light opera, and we believe it constitutes Mr. Lewis' first publicly shown writing for orchestra. The scoring is for the ordinary city theatre band—strings, wood and brass wind and tympani. Twenty-six numbers comprise the musical portion of "Daisy," whose personal history, as drawn by Mr. Beach, occupies two and a half hours in the telling. Excellent melodic faculty seems to be the strong point of the composer of the music; he has shown considerable skill in this, an intended popular opera, in not writing down to his public; taste is his, and he has, it would seem, preferred to justify his work artistically, than have all the hoodlums in all the wards of the place of its production whistle it *ad nauseam*. Mr. F. H. Lewis conducted the performance.—Boston "Traveller."

The Indianapolis Festival.

THE Indianapolis May Music Festival, which took place Monday, Tuesday and Wednesday, May 27, 28 and 29 (two matinees, Tuesday and Wednesday), was a great success. The chorus of 600 and a festival orchestra of sixty were conducted by Mr. Carl Barus. The following programs were given:

FIRST CONCERT, MONDAY EVENING, MAY 27, 1889.

Overture, "Leonore," No. 3.....Beethoven
Grand orchestra.
Chorus, "Engedi".....Beethoven
Arias, Romanas, from "Huguenots".....Meyerbeer
"Di quella pira," from "Trovatore".....Verdi
Mr. Perotti.
Concerto in E flat for piano and orchestra.....Liszt
Miss Adele Aus der Ohe.
Grand aria, from "Freischütz".....Weber
Miss Juch.
Chorus, "The Lord is Great".....Righini
Overture, "William Tell".....Rossini
Grand orchestra.
Chorus without accompaniment, "Serenade".....Pisauti
Cavatina, "Salve Dimora" ("Faust").....Gounod
Mr. Perotti.
Largo for first violins.....Händel
Finale, "Lorelei".....Mendelssohn
Miss Juch, chorus and orchestra.

SECOND CONCERT, TUESDAY AFTERNOON, MAY 28.

Overture, "Midsummer Night's Dream".....Mendelssohn
Grand orchestra.
Grand aria from "Roberto".....Meyerbeer
Mrs. Herbert-Foerster.
Andante from first symphony.....Beethoven
Grand orchestra.
Concerto in G minor for piano and orchestra.....Mendelssohn
Miss Adele Aus der Ohe.
Ladies' chorus, "Prima Vera".....Moderati
Overture, "Semiramis".....Rossini
Grand orchestra.
Grand aria from "Ernani".....Verdi
Mr. Perotti.
"Midsummer Night's Dream," nocturno.....Mendelssohn
Grand orchestra.
Aria, "Ah non credea" ("Mignon").....Thomas
Mr. Rickeson.
Cavatina, "Queen of Sheba".....Gounod
Mrs. Herbert-Foerster.
Overture, "Poet and Peasant".....Suppe
Grand orchestra.

THIRD CONCERT, TUESDAY EVENING, MAY 28.

Overture, "Tannhäuser".....Wagner
Chorus of Gleaners ("Prometheus").....Liszt
Andante from fifth symphony.....Beethoven
Orchestra.
"Qui la Voce" ("Puritani").....Bellini
Margaret Reid.
Prayer and finale ("Lohengrin").....Wagner
Mrs. Herbert-Foerster, Miss Von Doenhof, Mr. Rickeson, Mr. Campanari, Mr. Fischer, chorus and orchestra.
Melodies for string orchestra.....Grieg
"Heart Wounds," "Spring."
Solo.....Miss Hortense Pierce.

"Cello fantasia".....Servais
Mr. Herbert.
Aria, "In diesen heiligen Hallen".....Mozart
Mr. Bologna.
"Inflammatus" ("Stabat Mater").....Rossini
Mrs. Herbert-Foerster, chorus and orchestra.

FOURTH CONCERT, WEDNESDAY AFTERNOON, MAY 29.

Symphony No. 2, in D.....Beethoven
Prize song ("Die Meistersinger").....Wagner
Mr. Jules Perotti.
Capriccio in B, for piano and orchestra.....Mendelssohn
Mr. Julius Kohl.
Ladies' chorus, "Dragon Flies".....Graben-Hoffman
INTERMISSION.
Overture, "Oberon".....Weber
Grand orchestra.
Aria, "I Have Lost My Eurydice" ("Orpheus").....Gluck
Miss Von Doenhof.
Violin solo, "Legende".....Wieniawski
Mr. Bendix.
Aria, "M'Appan" ("Martha").....Flotow
Mr. Perotti.
Overture, "Merry Wives of Windsor".....Nicolai
Grand orchestra.

FIFTH CONCERT, WEDNESDAY EVENING, MAY 29.

"Rienzi".....Wagner
Overture.
Introduction, solo and chorus.
"Chief Messenger".....Mrs. Herbert-Foerster
Mr. Rickeson.
Chorus and orchestra.
"Absence et Retour".....Venzano
Margaret Reid.
March and chorus, "Tannhäuser".....Wagner
"The Creation".....Haydn
First and second parts.
"Gabriel".....Miss Juch
"Uriel".....Mr. Rickeson
"Raphael".....Mr. Bologna
Chorus and orchestra.

Frank Van der Stucken in London.

MR. FRANK VAN DER STUCKEN, who sailed last Wednesday for Paris, where he intends giving a concert this month or early in July, will also give a similar concert in London, the program of which will be composed entirely of the works of American musicians. Mr. Van der Stucken will give the London concert probably in Albert Hall. Mr. E. A. MacDowell, the composer, writes to us that he will sail on the Bretagne June 15 for Paris, where he will play his second concerto at Mr. Van der Stucken's concert.

—Mr. Arthur Claassen, in the absence of Mr. Frank Van der Stucken, will conduct both the Arion Club of New York, and the Arion Club of Newark.

—The Schubert Vocal Society, of Newark, N. J., Louis A. Russell conductor, gave a spring festival concert last Monday evening. Mendelssohn's "Hymn of Praise" and other compositions were given.

The Thomas Orchestra.

THE season of Theodore Thomas and his orchestra at the Exposition Building in Chicago will open on July 1 and continue for five weeks. The next engagement of the orchestra is at the Cyclorama Building, on the corner of Madison-ave. and Fifty-seventh-st., in September, and will also continue for five weeks. After the termination of the Cyclorama cycle the Thomas Orchestra will give a series of concerts in large cities East and West, and arrangements are in progress to keep that orchestral body of musicians intact for the whole of the coming musical season.

—Carl Wolfsohn, of Chicago, is in town. He will leave for Europe next Saturday.

—Frederick R. Burton, of the New York "Sun," sails for Europe next Saturday on business connected with a newspaper enterprise.

—Margaret Reid (Kackley) the young and pretty Hoosier soprano, scored a great triumph at the Indianapolis Festival last week. She sails for Paris July 3.

—Emilio Agramonte, Jr., a son of Emilio Agramonte, the well-known vocal master, of this city, successfully graduated at the University Law School last week.

—Henry Heyman, the San Francisco violinist and one of the most accomplished musicians on the Pacific Coast, will soon be in New York and other Eastern cities.

—We are sorry to announce the death of Gracie, the youngest daughter of Mrs. William H. Sherwood, of Boston, who died, after a short illness, May 25. Mrs. Sherwood has our deepest sympathies in this trying affliction.

—Mr. Richard Burmeister, of Baltimore, leaves for Europe to-day on the steamer Rhein from that city. Mrs. Burmeister, who has engagements to fill in Cleveland and Philadelphia, will follow him on July 10 and both will return about October 1.

—Mr. Gustav Hinrichs, director and proprietor of the American Opera Company, has just returned from a visit to California. The American Opera Company will begin their season in Boston next Monday night, at the Boston Theatre, with two operas a week, the operas for the first week being "Bohemian Girl" and "Trovatore." "Lohengrin," "The Trumpeter of Säckingen," and other operas will be given during the season.

—Last Monday evening a summer season of English opera was inaugurated at the Grand Opera House, in this city, with a very successful performance of "Martha," Pauline L'Allemand in the title rôle. Attalie Claire made a very pretty and agreeable "Nancy," and Messrs. Frank Baxter, W. Maina, Arthur Bell and M. Mascotte comprised the rest of the cast. The orchestra was under the direction of Paul Steindorff. "Martha" will be continued during the week and "Bohemian Girl" will be given next week.

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MARC A. BLUMENBERG.

OTTO FLOERSHEIM.

BLUMENBERG & FLOERSHEIM,

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Offices: No. 25 East 14th St., New York.

CHICAGO OFFICE: No. 236 STATE STREET.

JOHN E. HALL, WESTERN REPRESENTATIVE.

JOHNSTOWN.

At the meeting of prominent citizens of New York, invited by the Mayor to meet at the City Hall last Monday afternoon to organize for the purpose of assisting the sufferers at Johnstown, Mr. William Steinway contributed his check for \$1,000. All piano and organ firms, as well as members of the music trade who desire to help the Johnstown sufferers, should send their checks or money to J. Edward Simmons, President of the Fourth National Bank, or Hugh Grant, City Hall.

THE readers of this paper who were interested in an action for libel taken against the editors of THE MUSICAL COURIER will find an editorial in our musical department that will satisfy their curiosity. It is entitled: "Discharged for Libel???" and it demonstrates that the editors of the music trade papers who have been trying us, and convicting us, and fining us, and imprisoning us, &c., know about as much about law as they do about pianos and organs.

IN the Associated Press dispatch on the calamity at Johnstown, Pa., it says that "pianos by the dozen are scattered along the river, but they are ruined," and the "World" has a special to this effect:

In order to show the force of the current I will say that 3 miles below Johnstown I saw a grand piano lying on the bank, and not a board or key was broken. It must have been lifted on the crest of the wave and laid gently on the bank.

There must have been a great destruction of pianos and organs at Johnstown. There were four piano and music dealers in the town, but there is no news about their fate as we go to press.

THE desire of the Chickering to retire from the retail business altogether, which they are about to accomplish, is considered by Mr. S. T. Gordon "a wise step," and the latter gentleman argues well. He thinks that by reducing their wholesale prices the Chickering could create a great demand for their pianos all over the country and make a large fortune rapidly by doing a wholesale trade exclusively and under conditions that would make Chickering's agents among the most active in the country simply through one big, sweeping reduction of the wholesale price. Well, the Chickering have a perfect right to do as they please, and they can reduce the cost of production and make a relative reduction of price, and, no doubt, for some time to come, the Chickering piano would have a big boom.

RUMORS are again prevalent to the effect that the retail business of Chickering & Sons, in this city, has been purchased by S. T. Gordon. Frequent visits to Gordon's office on Fourteenth-st. on the part of Mr. Frank Chickering and Gildemeester have aroused additional interest in these rumors. But Mr. Gordon told us personally that he was not in the market as a purchaser of the Chickering retail business, although he thought it was a good thing. However, as he considers Chickering's retail business here a good thing we would not be surprised if he took hold of it, as the old gentleman likes to take hold of good things.

THE unprecedented success of the "Opera" piano in Pittsburgh and vicinity is so much a topic of conversation there that we must speak of it. We are informed by Messrs. Peek & Son that in 1888 they sold to Messrs. H. Kleber & Brother, their Pittsburgh agents, no less than 341 "Opera" pianos, every one of which they say is now giving perfect satisfaction. Even with the present dullness of trade to contend with, Mr. George Peek (whose article on stenciled pianos, in our last issue, attracted so much attention) assures us that they expect to reach this high number again during the present year. This unusually large business in connection with the other large agencies of Messrs. Peek & Son establishes their "Opera" piano as one of the most popular instruments in the market.

IF Mr. R. W. Cross has positively refused to accept an engagement with the Chicago Cottage Organ Company in Chicago, it is probably due to Mr. Gildemeester's notion that Cross shall sever his connections with the firm of Kroeger & Sons entirely and devote his time uninterruptedly to the Chickering piano in Chicago. Mr. Cross has been doing good work for Kroeger & Sons, and that indicates that he can do the same for the Chickering piano in Chicago. It has always been Mr. Gildemeester's plan to have special Chickering men with the agents of the Chickering piano, and his relations with Mr. Cross have, for the best of reasons, always been intimate, and Mr. Cross would be a first rate Chickering man for Chicago. But Gildemeester does not care to have him there as a Chickering and a Kroeger man. That would never do.

A TRADE paper which presents to its readers the startling news (?) that trade is dull and that manufacturers complain of strikes and advance in prices of material, and the cry of dealers for lower prices, and all that sort of thing, adds:

As far as the manufacturers are concerned, the stating of the truth frankly and openly and endeavoring to bring about some remedy, some relief, is of more vital interest to them than the ventilation of the stencil business will be from now till Doomsday!

THE MUSICAL COURIER is the only journal engaged in the "ventilation of the stencil business," and as our work is pretty well known and appreciated by legitimate manufacturers and dealers, we just want to ask, "How much worse would things be if we had not done what we have done against the stencil? How much of a chance would you makers of medium grade and legitimate cheap pianos stand if you didn't have THE MUSICAL COURIER at your back to fight your enemies and keep the stencil evil down to the minimum? And how much good do these stencil trade papers do you when they are constantly striving to put your enemy, the stencil fraud piano, on an equal footing with yours? Hey? Think about it for a few minutes.

Periods of depression in trade are essential if for no other reason than to act as contrasts, and, moreover, they cannot be improved by the action of any one single trade. The piano trade is not dull because it is the piano trade, but because trade is dull, and no trade paper, no matter how much it may suffer in its collections in advance because of the dullness, can affect the condition of affairs or effect a change in the natural laws of trade.

But when a cancer in the trade itself exists; when an unnatural element like the stencil manifests itself in the body of the trade, it becomes the duty of an honest and fearless and independent trade paper to do its best to eradicate the unnatural and unhealthy element, and that is just what THE MUSICAL COURIER has been, and is will be doing notwithstanding the stencilers in music trade journalism.

IT is in the unconscious cerebration of their brains that men disclose to the world their early training and the nature of their education, as well as the character of that environment which attracted them most readily. In the excitement of the moment, when the passions sway the more subtle calculations of the mind, this unconscious cerebration "gives them away," and it is then that their true nature is exhibited. We are reminded of this by the story of a physical attack made upon a salesman last week in a piano wareroom by one of the pugilistic trade editors of this city, who several years ago was found in the Morton House barroom in a similar attempt to mark a smaller antagonist "for life," as he calls it, by striking him, in the language of the fistic art, below the belt.

This individual is always ready to strike in one way or the other, but for some peculiar reason he was never seen to strike a man of his own bulky size or weight; it was always a more diminutive person.

Such is the character and disposition of some of the men invited by the piano and organ trade to represent their great interest in the field of journalism. Although the person referred to in this disgraceful act of striking a smaller man and then attempting to cripple him for life is, during his deliberate hours, a fluent advocate of aesthetics and business (especially for an advertisement payable in advance), when his true nature manifests itself we behold an excellent specimen of the bully and the coward.

IN our issue of May 22 we printed a short article headed "Dry Goods and Stencil Pianos," in which we spoke of the handling of stencil fraud pianos by S. Wechsler & Brother, the dry goods men of Brooklyn. As is our custom, we condemned the selling of such pianos by this firm; not of necessity because they are a dry goods house, but because they are offering stencil fraud pianos. And we showed very plainly that these houses would not be apt to enter into the piano business unless they handled stencil fraud pianos, which they could sell at a ridiculously low price. In the course of our article, to emphasize our point, we suggested: "Just imagine the Fourteenth-st. and Sixth-ave. dry goods firms and the Bowery and Grand-st. houses in this city, and the Hon. John Wanamaker, of Philadelphia, offering stencil pianos, &c."

We have long been accustomed to our contemporaries copying and enlarging upon the news and facts published in this journal, but it has not been until now that we are presented with the ludicrous spectacle of one of them taking up what we "just imagine" for the sake of argument and publishing the same as serious news. Indeed, they do not stop at that, but are so elated at the copying of what we say "just imagine," that they must needs come out with an article based on our "imagined" material with the startling headline, "A Revolution!" and they go on to distort our hypothetical case by saying that

A revolution is impending in the piano trade.

The dry goods men and furniture dealers are going into the piano business.

We are informed on reliable authority that both Macy & Co. and Altman are going to sell pianos, and that their example will be speedily followed by others.

As already announced Mr. Atkinson, a large dealer in furniture on in stalls in Boston, has commenced to sell pianos.

Wechsler of Brooklyn is also advertising pianos for sale.

We are glad to find this enterprising sheet accepting what we imagine as facts, and taking our mere imagination as "reliable authority." But piano people needn't be awfully scared at the condition of things set forth by our Boulangeristic contemporary, because Macy and Altman, and the rest of our "suggested" dry goods firms on Sixth-ave., Fourteenth-st., Bowery, and Grand-st. are not going into the piano business. If they should ever do so there would be no great harm in it unless they handled stenciled fraud pianos, in which supposed case our e. c's. of stencil proclivities would probably make a wild rush at them for an "ad" (to be paid in advance), which occurrence in itself would be sufficient to keep those firms, which are made up of business men, out of the stencil piano business.

—The S. Brainard's Sons Company, Chicago, make a specialty of piano and organ instruction books, imprinted for dealers and reed organ makers, and dealers wishing to handle a book under their own name should address them for samples and prices. Many of the largest dealers in the country are using these books.

SOHMER

The Superiority of the "SOHMER" Pianos is recognized and acknowledged by the highest musical authorities, and the demand for them is as steadily increasing as their merits are becoming more extensively known.

**SOHMER**

Received First Medal of Merit and Diploma of Honor at Centennial Exhibition.

Superior to all others in tone, durability and finish. Have the indorsement of all leading artists.

SOHMER & CO., Manufacturers, 149 to 155 E. 14th St., New York.

NEW ENGLAND PIANOS.

Noted for their Fine Quality of Tone and Superior Finish.

CATALOGUES
FREE.

NEW ENGLAND PIANO CO., 32 George St., Boston, Mass.

NEW YORK WAREHOUSES, 98 FIFTH AVENUE.

STERLING

UPRIGHTS IN LATEST STYLES



AND BEAUTIFUL DESIGNS.

EVERY DEALER SHOULD EXAMINE THESE PIANOS AND GET PRICES.

THE STERLING CO.
FACTORIES AT DERBY, CONN.

DO NOT BUY UNTIL SEEING THE

New Burdett Organ List.

BURDETT ORGAN COMPANY, Limited, ERIE, PA.

DAVENPORT & TREACY,
PIANO PLATES

—AND—

PIANO HARDWARE,
444 and 446 W. Sixteenth St., New York.

STRAUCH BROS.

MANUFACTURERS OF

GRAND, SQUARE AND UPRIGHT

PIANO ACTIONS,

22, 24, 26, 28 and 30 Tenth Ave. and 57 Little W. 12th and 454 W. 13th Sts
NEW YORK.

THE VOCALION ORGAN.

The Most Important and Beautiful Invention in the Musical World of the Nineteenth Century.

The Music Trade and Profession are invited to hear and inspect this charming instrument as now manufactured at WORCESTER, MASS., and TORONTO, CANADA.

TRADE SUPPLIED! AGENTS PROTECTED! BUSINESS ACTIVE!

FOR AGENCY, CATALOGUES AND PRICES ADDRESS

MASON & RISCH,

Worcester, Mass., or Toronto, Canada; or

J. W. CURRIER, 18 East 17th Street, New York.

RELIABLE CARPENTER ORGANS.

BRATTLEBORO, VT., U. S. A.

SEND FOR NEW CATALOGUE.

E. P. CARPENTER COMPANY.

FISCHER
ESTD 1840
PIANOS
RENOVED FOR
TONE & DURABILITY

J. & C. FISCHER PIANOS.

GRAND, SQUARE and UPRIGHT.

— OFFICES AND WAREHOUSES —

110 Fifth Avenue, corner 16th Street, New York.



79,000

NOW IN USE.

BEWARE OF THESE STENCILS.

THE latest on the stencil is a bold request on part of a Pennsylvania stencil concern for pianos to be sold as stenciled:

OFFICE OF T. SWOGER, PROPRIETOR OF THE
T. SWOGER & SONS' PIANOS AND THE T. SWOGER & SONS' ORGANS,
BEAVER FALLS, PA., May 28, 1889.

Messrs. —, New York City:

GENTLEMEN—If you manufacture pianos and stencil for the trade send catalogues and give your lowest figures on making upright pianos.

Yours with respect,

THOMAS SWOGER.

The firm of piano manufacturers to whom this letter was addressed is opposed to stencil practices and thoroughly believes in THE MUSICAL COURIER anti-stencil war. We therefore will state, for the benefit of the legitimate piano and organ dealers in and around Beaver Falls, Pa., and those who may come in competition with the stencil Swoger instruments, that the Swoger pianos and Swoger organs are stencil instruments, are low grade because they are stencil instruments, and that as T. Swoger buys the pianos and organs with his name on and does not manufacture them, he can be compelled to return all moneys paid to him by purchasers of Swoger instruments to whom he failed to explain the true condition of things.

Stencil Swoger pianos and Stencil Swoger organs are worth nothing from a musical point of view.

Beatty Again.

We are indebted to a Chicago newspaper for a postal card mailed from New York by Daniel F. Beatty, of Washington (N. G.), which reads as follows:

To the Publisher.

DEAR SIR: I will sell you this splendid
\$1,200.00 7 1-3 octave Golden Upright
Piano with stool, cover and book, for

ONLY \$250.00;

[Cut.]

and accept in advertising... \$100.00.
and in cash, C. O. D. ... \$150.00.
Remember that
Beatty's Piano and Organ are fully
warranted for 10 YEARS. CAUTION—
I have no connection with any house in
Europe or America. BEWARE OF
IMITATIONS.

PRICE \$1,200.00

☞ This \$1,200.00 7 1-3 octave, Square
Piano, with cover, stool and book, for

ONLY \$250.00;

[Cut.]

and I will accept in advertising... \$100.00.
and in cash... \$150.00.
Satisfaction GUARANTEED or money
promptly refunded at any time within
three (3) years, with interest at 6 per cent.
on either Piano or Organ.

PRICE \$1,200.00

This magnificent \$500.00 Parlor Organ, I offer you for

ONLY \$100.00;

and I will accept \$55.00 in advertising, and \$45.00 in
cash. Nearly 100,000 Beatty's Organs and Pianos in
use in America, Europe, Asia, Africa and Isles of the
Seas.

PRICE \$500.00

☞ These Advertisements are as follows: insert at once, upon
receipt of marked copy of your paper; with it, you may order either
Piano or the Organ at once, paying the balance due as above, C. O. D.
by freight (not express), or if not ready to order, I will send a Due
Bill, good any time within two years. Said Due Bill may be sold to
some neighbor of yours, who may want an instrument if you do not
want one yourself, thus realizing cash for your advertising.

BEATTY'S ORGANS.—Are the Best. Write
Daniel F. Beatty, Washington, New Jersey.

BEATTY'S PIANOS.—In use everywhere.
Write for catalogue,
Address, Daniel F. Beatty, Washington, New Jersey.

The above Advertisement to be inserted at once, in type to occupy
space according to your rates. Answer quick, whether you accept or
not, as this offer is limited. BUSINESS NEVER BETTER. Address,
DANIEL F. BEATTY, Washington, New Jersey,
United States of America.

This offer is a downright fraud from beginning to end, for Beatty is not a piano and not an organ manufacturer, and the instruments he offers are stencil fraud instruments.

We believe that under the now existing stencil law in this State Beatty could be punished for offering his stencil fraud instruments for sale from New York.

ABOUT THE HARDMAN PIANO.

WE are again in receipt of a communication about the Hardman piano, this time from Indiana:

RICHMOND, Ind., May 18, 1889.

Editors Musical Courier:

We represent the Hardman piano in this section, and our notice has been called to the inquiry of a Baldwin canvasser at Eaton in your issue of the 15th. The motive of that inquiry was malicious, and just now the Baldwin man is busy among our customers trying to convince people that we are selling them a poor grade of Hardman piano. If Hardman, Peck & Co. are really making two grades they have not informed their agents of it, and we can see no change in the pianos themselves. The standing of the house and the reputation of the Hardman piano are strong arguments against any such suspicion. Is there no way that the replies of so powerful a journal as THE MUSICAL COURIER can be made without the influence being misapplied by leggers and piano canvassers?

Yours truly,

WILLIAM R. SWAN & CO.

Additional inquiry in reference to a second grade of Hardman piano confirms our statement of April 24 to

the effect that a man of the name of Cornet is engaged in a scheme with Mr. John Hardman to make pianos, and is now experimenting; but the firm of Hardman, Peck & Co. disclaim any connection whatsoever with the personal enterprise in which Mr. Hardman is engaged. The Hardman piano, manufactured by Hardman, Peck & Co., is not in the least affected.

The agents of Hardman, Peck & Co. can at any time make use of these columns to disprove any statements made by competitors who are endeavoring to show that that firm is engaged in making two grades of pianos, for at the factory of Hardman, Peck & Co. there is made but one grade of piano known as the Hardman piano, and what is done outside of that factory does not appear as sufficiently momentous to interest Hardman, Peck & Co.

Such is the situation as we understand it, and so it should be represented by every person in the piano trade who believes in doing a proper business.

This paper cannot make any attempt to analyze inquiries or probe the motives of correspondents. We have published thousands of letters in these columns, and propose hereafter to publish a sufficient number to fill a good sized encyclopedia, but we cannot undertake to investigate why they are sent to us or what object the writers have, for the very good reason that it would be a hopeless task so to do.

Dealers, musicians, amateurs and people interested in music or in the purchase or sale of musical instruments, will always find these columns open for inquiries and the paper ready to reply to them, provided they are couched in language that does not prevent their publication. To the best of our knowledge and belief at the time we propose to answer the inquiries, and we are expected to pursue such a course, and moreover must pursue it.

The paper must retain its reputation for veracity and its oracular value which has made it the medium of communication between the individuals and firms in this trade and the environment of persons interested in the destiny of the trade. The replies are, therefore, always based upon the fact and the truth as far as it is possible for intelligent human beings who understand the subject they are treating to arrive at. To answer inquiries otherwise than upon such a basis would be impossible in a paper conducted as this is.

If unscrupulous firms or individuals abuse our answers to inquiries we cannot suggest any plan that can prevent them from doing so, unless it would be a plan based upon a general improvement of the moral tone and its application to special cases. You cannot make out of a dishonest man an honest one, unless you make him honest, and then he will not act unscrupulously.

BUT THE MUSICAL COURIER must answer the letters of inquiry that reach it, even if there is a small number of dishonest men in the piano and organ trade.

NOT CLASSIFYING IN THIS MANNER.

A DEALER in pianos and organs in this State sends us a letter asking us to give him our confidential classification of the following pianos, the list reading as follows:

For first-class mark No. 1; second class, No. 2; third class, No. 3, and so on.

Solmer & Co.
William Knabe & Co.
Hardman, Peck & Co.
Ivers & Pond.
Mathushuk.

New England Piano Company.
Newby & Evans.
Henry F. Miller.
Mason & Hamlin.
Decker & Son.

We do not and, in justice to the manufacturers of pianos, cannot classify their instruments in that manner, if for no other reason than the unjust application such a classification might lead to. Suppose we should classify the Miller as a third-class piano, for instance, and the Millers would in the meantime make up their minds to improve their uprights, and in course of a year that instrument would be improved sufficiently to be placed in the second class. Some dealers who would keep copies of THE MUSICAL COURIER containing the classification (and many would be apt to retain such copies) would be able to show them to piano purchasers and thereby prevent the sales of Miller pianos—certainly a very unjust kind of opposition, but a possible kind of opposition with such a weapon as a MUSICAL COURIER classification asked for by our correspondent.

The same thing could be done toward any of the firms mentioned or any firms classified.

But, besides this, there are other reasons why we do not propose to dispose of such valuable information as a classification of pianos. It is part of our journalistic capital and it has been accumulated after years of

study, application and labor; and since we have been assiduous and absorbed in the study of the subject for many, many years, we cannot afford to dispense with it at the mere desire of a correspondent with no particular advantage to the trade at large.

If something big could be accomplished for the trade; if a great evil in the trade could be removed, or if it were a momentous question for one reason or the other, we might be induced to give the status of the pianos and organs made in this country. But as it is, there is no reason why a portion of our capital should be squandered for the mere gratification of a few people and the relative injury of another few, for, if a classification is to be made at all, it must not be limited to 10 kinds or makes of pianos, but to all pianos made in this country and to those imported.

Of course we could make the classification in case of an emergency inside of 60 minutes, and it would be a daisy!—but we not propose to do it at present.

ONE "MILLER OF BOSTON."

WE notice in the "Sunday Herald," of Syracuse, N. Y., that "Mr. Henry F. Miller, a manufacturer of the piano that bears his name," passed through that city, and that a "Sunday Herald" representative was given an interesting talk on his vast experience in the musical world, in bad English. It is only another instance of the foolishness of a daily paper attempting to print news about special topics of which their reporters know nothing. The Henry F. Miller piano bears the name of Mr. Henry F. Miller, who died on August 14, 1884. The Miller interviewed by the Syracuse young man is one of "the Miller boys," one of "the Millers of Boston." This particular butterfly, after dazzling the reporter with a few generalities as to the progress of music in this country, according to his "vast experience," launches off thus: "In the larger cities where our agencies are located, I find there is a growing demand for the best made instruments which comes from the most cultured and wealthy members of the community." Does Mr. Miller mean that the best made instruments come from "the most cultured and wealthy members of the community," or that the growing demand comes from them? And where are the Miller agencies in the larger cities? Why, any two of the large agencies of Chickering & Sons take more pianos in a year than do all of the Miller agencies in America.

In reply to the very general question of "How about the manufacture of instruments?" Mr. Miller furnishes the young man with some information gathered during his "vast experience with the musical world" and continues with the assertion that Syracuse is keeping pace with the rest of the world as evidenced by his further statement that his Syracuse agents "have sold a remarkably large number of pianos from one factory."

This last statement fits in exactly with the whole Miller scheme of booming their goods by advertising that they are used by all the leading artists and have been played in 3,650 consecutive concerts during the past 10 years, &c., because the Syracuse agents cannot handle more than 8 or 10 Miller pianos in a year and Mr. Miller calls this a "remarkably large number." The "Millers of Boston" are so fascinated with themselves, individually and collectively, and so often repeat their silly statements about their business that they and their business become magnified in their minds and they finally come to believe that these things are really true.

They go around the country blowing that they have more money than they know what to do with, and when we suggest to them that "it could be used to discount bills payable, for money is cheap, investments do not pay high rates, while commercial paper can generally be purchased by its own makers at the rate of 6 per cent. per annum, which is far above the interest offered on solid investments," we are barked at by a paper in their pay, which says that such a proposition is absurd. Is it?

This same intelligent individual, whose comprehension is usually so sluggish, grasps two ideas and two truths at once, which is sufficiently remarkable for us to take notice of, because he states that our trade editor is "the only editor who knows anything about a piano," and in the same article actually demonstrates that he occasionally understands plain English. He is so delighted with the sensation that he must needs rush into print with it and say that he has discovered about our statement above that "This is as much as to say 'if you have so much money, why do you not discount your own notes.'"

Bravo! Bravo! you've guessed it the first time. That's exactly what we meant, but who told you?

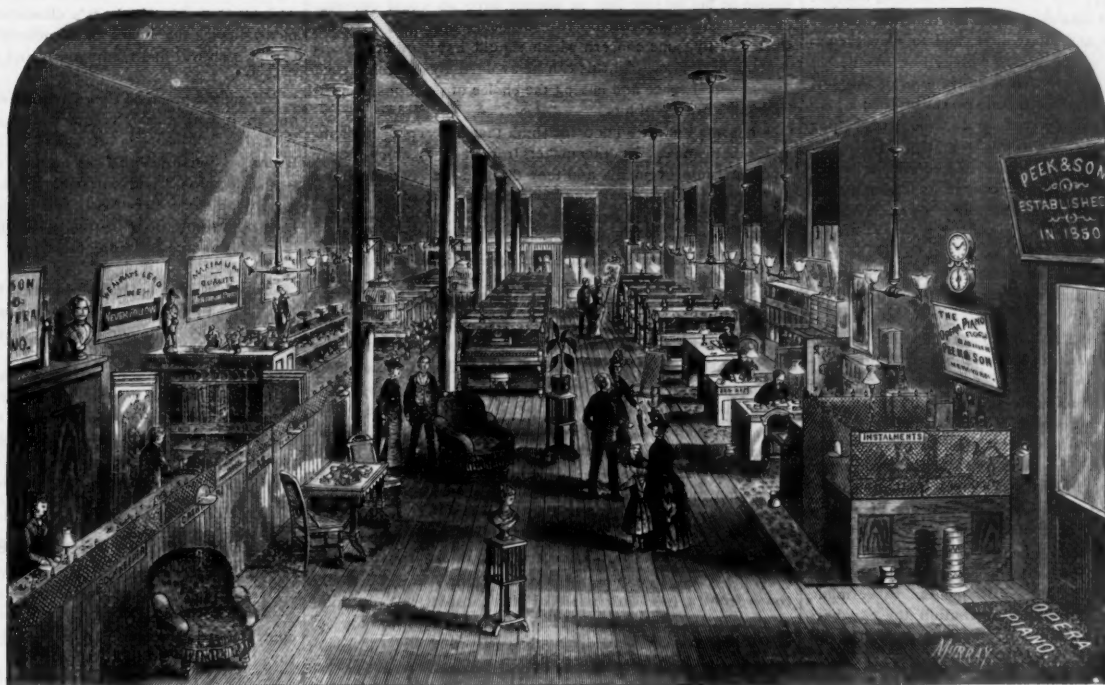
THE "OPERA" PIANO,

— MANUFACTURED BY —

PEEK & SON,

212 to 216 WEST 47th STREET,
1567 and 1569 BROADWAY,

NEW YORK.



OFFICES AND WAREROOMS.

ONE OF THE MOST POPULAR PIANOS IN THE MARKET.

341 Sold by our Pittsburgh, Pa., House during the past year.

The "OPERA" PIANO is considered by our best Dealers as their most salable instrument.

NEW STYLES! NEW SCALE! ELEGANT FINISH!

Best terms, best prices to responsible Dealers. Write at once, procure full information, secure territory. **WE ARE A LIVE HOUSE! WE WANT NONE BUT LIVE AGENTS!**

For quality of our instruments, can refer to some of the most prominent Dealers in United States.

A Trade Convention.

Editors Musical Courier:

GENTLEMEN—It has been so often evidenced by past attempts that it is impossible to bring together the various piano manufacturers in New York in the form of a board of trade that it seems hardly necessary to again project such a scheme. The recent piano trade dinner, no matter what the criticisms on its managers, showed again that some of the firms are not anxious to combine in matters of business or even in social intercourse. The petty jealousies and small strifes that are characteristic of the trade again presented themselves on this occasion, as shown by the absence of any members of or representatives of so many houses.

Yet whenever an effort has been made for the combination of piano makers for concerted action in matters of common interest so many reasons have been brought forth, so many advantages have been suggested, that there is still a lingering hope in the minds of some people that ultimately the piano board of trade may become an accomplished fact. It has occurred to me that the dealer's share in these advantages would be equal to that of the manufacturer, and so I take the liberty of proposing through your paper that the matter be approached in a direction different from the old, unsuccessful ones.

I suggest that the movement be inaugurated by the dealers instead of the manufacturers. It is the custom in many lines of business for the jobbers and middlemen to meet in convention for the discussion of affairs of trade interest, for the sake of personal acquaintance and intercourse, and to view the exhibits of the producers of the goods which they handle. I should like therefore to propose that a convention of this sort be held by piano dealers, and as the prospectus of such a plan as I suggest must necessarily be crude and incomplete, I think that it would be a good plan for THE MUSICAL COURIER to canvass the scheme among all persons interested in the music trades and to obtain from them opinions as to its feasibility, together with such suggestions as they may offer for amendments and improvements.

Let a call be made, by THE MUSICAL COURIER as the official trade paper, for a general convention of music tradesmen to be held in New York city at some time in the early fall, to last, say, for one week.

The convention to be held in some large building, for instance, the American Institute or Madison Square Garden.

In such place as may be selected let certain space be assigned to piano manufacturers, to organ manufacturers, to makers of and dealers in musical merchandise, and to makers of and dealers in piano stools, coverings, trimmings, &c. Should supply houses, such as plate and action makers, felt makers and importers, &c., desire space, arrangements can be made to accommodate them. A certain number of square feet should be assigned to each exhibitor, no more and no less, and the choice of position should be determined by lot. This would do away with the overshadowing of some displays by others, so far as space is concerned. No charge to be made for space. At the expiration of the convention the expenses of rent, light, heat and sundries to be shared pro rata by all persons who have occupied space.

No special display of any instrument in concert or otherwise to be permitted in the building during the convention. No retail sales to be made during the convention, &c.

The advantages of a general meeting of members of the trade are so numerous that they need hardly be specified or enlarged upon. In a convention of this sort a dealer would have an opportunity to see all makes of pianos and organs displayed side by side. He would be able to effect new agencies in person; to come in direct contact with headquarters, as it were, instead of buying from catalogue through a traveling man. Such conventions might be held one year in New York, another in Boston, in Philadelphia, in Chicago, or any other city to be agreed upon, and with one trip a year to the convention a dealer could accomplish more than most of them can do in several trips to different places and do it better, while the many dealers who never come into direct contact with manufacturers, who never see other goods than those which they handle, would be afforded an opportunity which they would be more than apt to embrace, since they could combine the benefits of many journeys in one trip.

It might be made to serve to the better education and information of dealers, too, if each manufacturer were allowed within his space to exhibit in skeleton form or detached form such improvements as he claimed special advantage in, and if, in addition, a room were set apart for the exhibition of old instruments, old clavichords, harpsichords, spinets and the like, it would surely prove to all interesting and instructive as illustrating the progress made in piano manufacture. From an experience of many years in the piano business I have learned that the average dealer—mind you, the average dealer—is woefully ignorant of the make-up of a piano—of the difference between pianos now and pianos fifteen or twenty years ago: he does not know the particular features of makes which he does not handle; he has no means of knowing what the prevailing styles in design or woods of cases are, except as he can learn of them from his own line of goods; and though it is far from necessary that a man need have an accurate knowledge of piano construction to sell pianos, I have found that the most successful men are those who have had or who have made opportunities to see the greatest number of instruments, those who have visited manufacturers, learned from their work for themselves,

and who have in consequence been able to judge better than their competitors what is going on, what is being made and what is best suited to their particular trade.

The big men in the trade are the men who visit frequently the large cities; the most successful of the smaller men are those who go annually to at least one manufacturing centre, while the smallest men are those who judge of their business only from what comes to them, and suffer in consequence disadvantages which they cannot appreciate or realize. This is true not only of the dealers in pianos, but of the dealers in organs, in musical merchandise, in stools, covers, sheet music, &c., and if they could for once be persuaded to see all of these things at their best and could see them all at once, and consequently at comparatively small expense, I feel certain that the scheme would be an assured success. It should also be borne in mind that there are instruments made in the smaller towns throughout the country, which even some of the larger dealers do not visit, that could in this manner be brought at once before the trade public.

As to the advantage resulting to all manufacturers from such a general display, they must be too apparent to be enlarged upon. Every manufacturer is desirous of bringing his goods before the trade; every manufacturer is anxious to dispose of more goods to extend and improve his agencies, and only the weaker and least deserving ones would shrink from displaying his products side by side with his competitors, should he but be sure that he should have an equal opportunity for exhibition, with no fear of being swamped or overshadowed by some concern which should have an undue advantage over him. All this can be avoided by assigning each firm an equal space and having the choice of positions decided by a fair drawing of lots.

Some small minded concerns think that by keeping to themselves they can prevent other makers from knowing much of their styles and improvements and they do not seem to understand that the emissaries of all live, wide awake houses are as well versed in the outward results of their business as they are themselves. Judging from the piano cases alone of some makers that I see, I feel that it would be to the universal advantage of all concerned could they but see the work of their competitors. The piano and the whole music business is rapidly growing in dimensions and importance and it is high time that it should free itself from the shortsightedness, the narrow mindedness which for so long a time has taken it out of the larger commercial channels in which it should flow, and made it appear in the minds of men in business of greater magnitude as a necessary, or if you will, an artistic excrescence on the body commercial.

There are many matters that would naturally come up for discussion and consideration in a general meeting of tradesmen in regard to territorial rights, advertising, stencil pianos, credits, installment systems, commission, discounts, consignment, agencies and sub-agencies, warranties, freight rates, time, &c., and I cannot see that anything but good would come from a free discussion of these topics. Everything might not be accomplished at the first meeting, but the acquaintance and correspondence thus gained would surely result in some definite results in time.

It is all very well to suggest such a plan as this, but there is no way in which it may be brought to a final consummation except through the agency of a journal such as yours, which goes to both dealers and manufacturers, and, remembering as I do how instrumental you were in bringing about the development and growth of the Music Teachers' National Association, I appeal to you to write to every dealer in and manufacturer of all things musical and get his or their opinions on a plan which I for one am thoroughly convinced would redound to the everlasting benefit of the music trades in America.

Very respectfully, AN OLD PIANO MAN.

In Town Recently.

Hon. Jacob Estey, of Brattleboro, Vt.
Hon. Julius J. Estey, of Brattleboro, Vt.
W. B. Sparkman, of Butte City, Mon.
E. S. Votey, of Farrand & Votey, Detroit, Mich.
Calvin Whitney, president of the A. B. Chase Company, Norwalk, Ohio.
E. J. Kennedy, of Philadelphia.
Wm. Wander and son, of Hartford, Conn.
Mr. Steinert, of New Haven, Conn.
Henry Steinert, of Cincinnati.
O. A. Kimball, of the Emerson Piano Company, Boston.
J. T. Driggs, of the Driggs & Smith Company, Waterbury, Conn.
H. L. Schreiner, of Savannah, Ga.
F. Knoll, of Buffalo.
Harvey Wendell, of Albany.

Western Contract Laws.

MERCHANTS AND MANUFACTURERS ALARMED.

THE States of Iowa, Kansas, Missouri and Texas having passed laws which prohibit the making of contracts for any merchandise sold therein, and pronouncing such contract making a misdemeanor punishable with the forfeiture of the goods thus sold, and the repudiation of all debts for articles delivered under contract, a number of merchants and manufacturers in this city have sent out circulars that all contracts already made for the delivery of goods in the above-

mentioned States are declared nugatory and of no effect, and that in future no goods will be forwarded to those States under any contract agreement, but will be sold from day to day at market rates. As this greatly interferes with a long established business carried on between New York and the West, especially with jobbers, merchants and manufacturers fear that it will injure trade and stop commercial intercourse to the injury of New York interests.—"Mail and Express."

That Piano Dinner.

DURING the Washington centennial the air was filled with a patriotism which was contagious. The piano trade caught the inspiration, which was grandly developed in the parade and the dinner, and the harmonious results of the latter cannot be thwarted by foul criticism nor dastardly assault.

In all circles, however, we find narrow minds who cannot suppress their jealousy of successful competitors nor grasp a noble idea.

"Cannibalism is dying out among the barbarous tribes; the Fiji islanders have given it up, but it still survives among the most highly civilized peoples. You might find yourself in some difficulty if you invited a company of friends to a feast in which the principal dish was to be a well roasted neighbor. Everybody would refuse with horror, and you would probably be escorted to the nearest lunatic asylum. But if you wish to serve up somebody's character at a social entertainment, or pick the bones of somebody's reputation in a quiet corner, you will find ready guests and almost incredible appetites."

Among the practical thoughts presented at the dinner was one in regard to a "Technical School for Piano Makers." Already a bill has been introduced into the New York Legislature by Senator Van Cott on the subject of "Art Industrial Education," and our public school authorities are moving in the same direction. The influence of the trade unions is in opposition to the instruction of our young men in trades, thus limiting and curtailing the supply of highly skilled workmen.

It would seem that this subject of "Art Industrial Education" should be beyond the criticism of any. Many gentlemen connected with our trade will visit England, France and Germany during the coming season. I would suggest that they investigate the subject of technical schools abroad as far as possible, with a view to the establishment of a technical school for piano makers in New York city.

A full report of the information obtained on this subject would be very desirable, and a discussion thereon would add greatly to the interest of our second annual dinner in 1890.

FRANCIS BACON.

Trade Notes.

—W. Harris Seltzer, of Philadelphia, Pa., is pushing the "Opera" piano and has every confidence in its merits.

—Messrs. J. M. Hoffman & Co., of Pittsburgh, Pa., have contributed \$5 toward the fund for the Johnstown sufferers, says the Pittsburgh "Volksblatt."

—Peek & Hockman, of Red Bank, N. J., are doing a lively business in the "Opera" piano. They ordered 20 last week of Peek & Son, the manufacturers.

—Wm. Friedrich, of John Friedrich & Brother, the violin makers in the Cooper Institute building, left for Europe yesterday on business, and will return in September.

—Tryber & Sweetland, manufacturers of the Lakeside organ, Chicago, write us, in referring to their new factory: "We expect to double our past production, with the view of being more prompt in filling orders."

—The Oliver Ditson Society for the Relief of Needy Musicians, of Boston, has been incorporated, the officers being B. J. Lang, president; C. H. Ditson, treasurer; C. F. Smith, clerk, and B. J. Lang and A. P. Brown, trustees.

—The Braumuller Company has been organized, and is incorporated under the laws of the State of New York for the purpose of manufacturing pianos. The location of the factory will be announced by the company within a week.

—Mr. Charles Tonk, of William Tonk & Brother, sailed on the Servia for Europe on Saturday, May 25, to visit the firm of Herrberger-Schwander, the action makers, of Paris, France. We understand that Mr. Tonk takes with him a large number of orders for the Schwander action, and Mr. William Tonk, who remains in charge of the business here, tells us that they are much gratified with the success the action has met with in America.

—WATER VALLEY, Miss., May 28.—This morning Mr. W. G. Sands, of Nashville, Tenn., and representative of the music house of D. H. Baldwin & Co., of Memphis, died after a month's painful illness. He received every medical attention which could be provided for him in our midst, but his sickness was of such a complicated form that it baffled all medical skill. His remains will be taken to Nashville for interment by his brother and sister, who were present at the time of his death.—Memphis "Avalanche."

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CHICAGO.

Latest from Our Chicago Representative.

CHICAGO OFFICE MUSICAL COURIER,
236 STATE-ST.,
CHICAGO, June 7, 1889.

IT is an old and ever recurring thought whether it is possible for people to be so entirely ignorant of any other line of goods as they are of pianos. The representations that are made in catalogues, in advertisements and by salesmen and dealers are so often at variance with the truth and often positively ridiculous. A recently published catalogue gives a full and beautiful description of San Domingo mahogany cases, when the truth is that we have never been able to find one of this make that was anything more than stained wood varnished. It is also customary with some particular houses to state that they have been making pianos for so many years and have such a number of them in use, naming a high number. How they can consistently make their advertised statements agree with the facts as testified to by the number in the piano is beyond the conception of all ordinary liars, but we suppose it must be accomplished some way or other, for the pianos are sold—and so are the purchasers.

We recently met a gentleman, in this city, representing a German made piano, but as he has no goods to show he is not likely to make any deal. The dealers in Chicago either must know of the goods or have a thorough opportunity of examining them before they will purchase. This is the first traveler of the kind, but it is not going to be the last, and now that the ice is broken the manufacturers may expect that before long they will have to come in greater competition with the foreign made piano. Bechstein grands and uprights have been sold here, and so far as can be learned by inquiry they have given satisfaction.

To-day is the first day this season in which the early closing movement goes into effect. All music stores will close at 1 o'clock and so on until the first Saturday in September.

Messrs. Worsley Brothers, of Nevada, Ia., are reported to have dissolved.

The branch house of J. Howard Foote, at 307 and 309 Wabash-ave., under the management of Mr. H. W. Foote, are having a large trade in the celebrated Courtois cornets and band instruments; they also keep a full line of the Carpenter organs constantly on hand, and do a large business with them.

Chicago makes and sells more organs than any other point in the country; this has been for some time a notorious fact, and we have never yet heard a complaint from any piano manufacturer here in relation to a dullness of business; they are constantly short of finished instruments and just as constantly increasing their production. The Kimball Company are on the road to the production of 100 per week which is their goal.

Mr. Reinhard Kochmann, representing Messrs. Behning & Son, is again on the road and was in Chicago this week. Mr. A. H. Rintelman, the representative of these pianos in this city, tells us of their increased demand.

Mr. I. N. Camp spent the most part of this week in St. Louis, and reports their business there as fair.

Mr. Chas. C. Curtiss reports the Weber branch as flourishing, with much difficulty to keep any stock at all in the warehouses.

Messrs. Lyon & Healy have added a number of floors to their store by taking them from adjoining buildings, thereby enlarging their warerooms considerably. They have also renewed their lease, which secures them for several years to come the same valuable location they have so long occupied.

As reported last week, Mr. W. W. Kimball will be at home in a few days, and Mr. E. S. Conway will, with his family, make a trip to the Pacific Coast shortly after July 1.

Pittsburgh Trade.

THE oldest piano and organ house in Pittsburgh is that of Mellor & Hoene, which was established in 1831. They now occupy one of the most prominent warerooms on Fifth-ave., using the main floor for new pianos and organs and the large basement for second-hand instruments. Mr. C. C. Mellor is one of the most prominent men in Pittsburgh musical circles, and he, with Mr. Hoene, has gathered around him a competent corps of assistants who never miss an opportunity to push to the utmost the lines of goods which they represent. The firm of Mellor & Hoene have been prominently before the public and the trade as among the first champions of the Hardman piano, and to them is due much of the credit for placing that instrument among high grade makes. Besides the Hardman, they handle in quantities the W. W. Kimball and C. A. Smith pianos, of Chicago, and the Harrington and the Krakauer, of New York. Mr. Mellor speaks in the highest terms of the latter make and is rapidly running it ahead as his leader, stating that he is warranted in doing so from his most satisfactory experience with them in the years that he has handled them. This firm have apparently solved the stencil problem to their satisfaction, by affixing to the pianos that they sell their own name under that of the genuine manufacturer as "Krakauer, New York; Mellor & Hoene, Pittsburgh." Their organs are the Palace, Chase, Chicago



New Factory of Krakauer Brothers.

Cottage and Kimball. Mr. Mellor, in common with the other members of the Pittsburgh trade, states that business at the present time is dull and collections slow and hard, but he is looking forward to a fair business this summer and an excellent trade this fall. Mr. Mellor is one of those rare men who, while conservative, are at the same time progressive, and with his many successes in the past and his wide acquaintance and high reputation at his back, looks forward to the future as sure to bring more money and more glory to his house.

When Mr. John R. Henricks retired from the old firm of Mellor, Hoene & Henricks several years ago his movement was watched with a great deal of interest by his competitors and the Eastern manufacturers. He commenced in a small way, subsequently moved to his present store on Wood-st., and will shortly move again into larger quarters on Fifth-ave. In the short time that Mr. Henricks has been in business for himself he has managed to secure the agencies of such pianos as the Chickering, Hallet & Davis, Wheelock and Stuyvesant and the Farrand & Votey organ. Mr. Henricks' new building, to be known as Henricks' Temple of Music, is expected to be ready for occupancy in the early fall. Mr. Henricks is laboring under many difficulties with the Chickering agency, but he has succeeded in placing the Hallet & Davis piano among the best professional and lay residents of the twin cities, while the name of Wheelock, through his enterprise, is synonymous with all that is good and valuable and worth the money in the piano line in the Smoky City.

Bradbury & Eyth, as Pittsburgh's junior firm are called, are established in comfortable quarters on Wood-st., just off Fifth-ave., and handle the Steck, Vose & Sons and Connor pianos and the Carpenter organ. The members of the firm have long been known in musical circles in their town and seem to be working their way steadily forward.

E. G. Hays & Co., of Fifth-ave., the successors of the old Wilcox & White branch there and the present representatives of F. A. North & Co., Philadelphia, exhibit the Lester, Lindeman and Mathushek pianos and Wilcox & White organs in their tastefully arranged warerooms. Both Mr. Hays and his associate, Mr. Ecker, are interested in the Lester Piano Company, of Philadelphia, and declare that the Lester Piano Company do not stencil; we hope not, for that would be suicidal with a young manufacturing firm.

Established in 1853 Messrs. J. M. Hoffman & Co. have steadily maintained their excellent reputation for conservativeness and square dealing up to the present time. Mr. Hoffman has in his business the valuable assistance of his son, "to the manner born," and his list of agencies embrace such names as Sohmer, Colby, Jacobs Brothers and Cable pianos and the Newman Brothers and Peloubet organs. Mr. Hoffman and his son join in speaking in the highest terms of the Sohmer piano, while they say that the new Colby is rapidly making its way to the front.

No notice of the Pittsburgh trade would be complete without a reference to the mammoth establishment of Mr. S. Hamilton in his own building on Fifth-ave., one of the landmarks of the city. Mr. Hamilton's stock embraces the Estey pianos and Estey organs, Story & Clark organs, Clough & Warren organs, and the Decker, Knabe, Fischer and Pease pianos. Mr. Hamilton's wareroom is simply gorgeous.

The Briggs piano is sold in Pittsburgh and vicinity by Mr. W. C. Whitehill.

Alexander Ross, of Federal-st., Allegheny, a very active dealer, represents the Weber piano in Western Pennsylvania.

One of the most interesting displays of pianos in all Pittsburgh is that made by Mr. F. Bechtel, in the Bissel Building, where Bechstein, Carl Scheel (in Cassel), Behr Brothers and Calenberg & Vaupel pianos are to be seen. The perfection of the exterior and interior finish of the foreign pianos is the first thing to strike the eye after the artistic design of the case. Every ivory key is beveled and polished, every sharp glistens, the varnish work of the cases is like a mirror and the attention to detail, the "finishing touches," to be seen at every

point, make them things of beauty and throw American pianos far in the shade in these particulars.

The interior construction is excellent, too, no mere "bird cage" actions and wooden frames, but actions of the most modern models, heavy iron plates, heavily strung, and a scale which nets the result of a good, rich, sonorous tone, sympathetic and musical. And these pianos can be brought here at low cost and are proving that they can stand the climate. They are constructed on the "American system," and we are surprised that our manufacturers and dealers do not look more fully into this matter of imported pianos, as THE MUSICAL COURIER has so often suggested they should do. Pianos are now being imported in appreciable quantities into Boston and New England towns, New York, Philadelphia, Charleston, Savannah, New Orleans, Mobile, Galveston and San Francisco and the entire Pacific Coast, and are gradually working their way into the interior, as we see from Chicago, Pittsburgh and other points. All posted piano men know how largely they are used in Canada, and we again suggest the matter as worthy of investigation by all.

There is no such a thing to be seen in Pittsburgh piano warerooms as a new stencil piano, and, judging from the opinions expressed by the dealers on the subject, THE MUSICAL COURIER's anti-stencil campaign has had a great effect in demoralizing any attempt in that direction on the part of stencilers. We should like to see the same condition prevail in other cities, and we shall.

Krakauer Brothers.

THE above cut is an excellent illustration of the new piano factory now in course of erection on 126th-st., near Lexington-ave., by Messrs. Krakauer Brothers. The building, which is 50x100 feet, will have five stories and basement, and the various improvements and appointments will be models of the very latest kind applied in piano factories. In the factory building a large wareroom will be fitted up in such a manner that it can be arranged for concerts and musicales.

Krakauer Brothers have built up a splendid business that within the past few years has grown so rapidly as to require larger facilities and the erection of the new, large factory. Mr. Julius Krakauer, one of the firm, has just completed a month's trip among the agents of the house throughout the country, and the praise that has been bestowed upon the Krakauer pianos has made his reception by the firms that represent the pianos the most gratifying event in his experience in the business. Mr. Julius Krakauer, as well as his brother Daniel, who is also in charge of the Union-sq. warerooms, are excellent musicians, and Mr. David Krakauer, the mechanical head of the house, is a thorough piano builder and artisan. Last, but not least, is the senior Mr. Krakauer, the father, a gentleman of the old school, a violinist and musician, who also acquired a solid business education in Frankfort that has been one of the causes of the firm's success.

The Krakauer pianos have gained a valuable reputation among some of the best musical people and dealers in this country, which in itself is evidence of the merit of the instruments, and the valuable improvements in these pianos and in their exterior finish and workmanship have enhanced their price and given them an important status. Krakauer pianos have been selected for and placed in the reception parlors of the great hotels at St. Augustine, Fla.—the Alcazar, the Cordova and the Ponce de Leon—where they have been admired by thousands of visitors and their qualities successfully tested under conditions of peculiar severity. The musical directors at these hotels have sent voluntary testimonials to this effect to the firm. Here in New York Krakauer pianos are now used at the musicales given at the Hotel Gerlach and the Hoffman House, and are in use at the residences of the Lorillards and Frederick Couderc as well as at other prominent establishments.

The Krakauer pianos are now among the best selling pianos and their future success is assured on a larger basis than ever with the increased facilities the new factory will offer.

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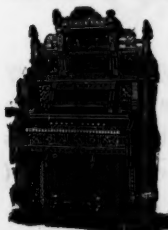
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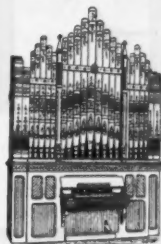
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Edward F. Droop.

MR. E. F. DROOP is at present the oldest music dealer in Washington, having survived Mr. Ellis, his former partner, Mr. Metzertott and Mr. Davis, who were the patriarchs of the trade in Washington. He was born in the German city of Osnabrück, Hanover, about 53 years ago, and came to this country in 1857. Six months after his arrival he entered the music store of William G. Metzertott, who had been established since September, 1856, at the old place of Hilbus & Hitz, southwest corner of Pennsylvania-ave. and Eleventh-st. Mr. Droop soon afterward became partner, and the firm continued their prosperous and ever increasing business until the death of Mr. Metzertott, in 1884, severed the tie that had existed for nearly 27 years. Mr. Droop then continued the business in his own name at the same old stand, 925 Pennsylvania-ave., where the store has been since 1864. He represents the Steinway & Sons, and E. Gabler & Brother's pianos for over 30 years, also the A. B. Chase, Behning, Briggs, Decker & Son, and Marshall & Wendell pianos, and the Story & Clark, Sterling and Clough & Warren organs, and the self playing Æolian organs, in addition to an extensive stock of sheet music and musical merchandise, and is regarded as one of the leading musical authorities of the city. During his early days he was an active member of the Arion Quartet Club, the Sängerbund and the Choral Society. During the war he took a leading part in the Washington Orchestral Society, which was organized under the directorship of Professor Kopitz, of Boston. In his younger days he was a great admirer of manly sports, and was by no means the least accomplished member of the old Brady's gymnasium, on Louisiana-ave. He has been a director of the Corcoran Fire Insurance Company since its organization, and is also a director in the National Metropolitan Insurance Company.



E. F. DROOP.

Besides the musical portion of his business he does a large foreign exchange trade and supplies the importers with foreign drafts and bills, and for many years has acted as general agent for the North German Lloyd, Hamburg-American, Royal Netherlands, Red Star, Inman, Allen Line, Anchor and other foreign steamship companies.

Mr. Droop married in 1867, and has an interesting family of two sons and three daughters. His eldest son, Edward, is a rising musician, being an excellent performer, and a com-

poser of some local renown. He is associated with his father. Mr. Droop is a very active man still, and it is quite a familiar sight to his neighbors to see him working in the early morning around his pretty garden on Twelfth-st., where he has lived since his marriage.—Washington Ex.

A Little Mixed on Names.

THE "Pantagraph," a bright paper of Bloomington, Ill., gives its readers this item of news:

Farris & Rand, organ manufacturers, of Galesburg, are looking for another location. What is the matter with Bloomington, McLean County, Ill.?

Whereupon another lively Western paper, the Moline (Ill.) "Evening Dispatch," makes these reflections:

Burlington is after an organ factory, and, as is customary with towns with but few natural facilities for manufacturing, is attempting to compensate for this deficiency by offering a large bonus. The offer from there is to give Messrs. Rand & Farris, of Galesburg, an acre of ground, the two to choose the ground, and also to give them \$3,000 on completion of the shops and \$2,000 more when they employ 300 men. The Burlington people agree to furnish side tracks free. This proposition is signed by prominent business men. Is this not worth inquiring into?

The Trade.

—Messrs. Charles H. and Henry Steinway left for Europe last Wednesday.

—Mr. Stephen Brambach, of the Estey Piano Company, will visit the Paris Exposition this summer.

—M. D. Fife & Co., the enterprising piano and organ dealers at Manchester, N. H., write: "We thoroughly enjoy your paper. * * * We always feel safe in quoting from THE MUSICAL COURIER."

—Tomlinson Brothers, Bridgeport, Conn., have removed from 40 Wall-st., to their new store, No. 457 Main-st., where they are open with a large new stock of musical instruments, sheet music, pianos and organs.

—W. H. Hall, the able manager of the Burlington, Vt., branch of the piano house of A. L. Bailey, of St. Johnsbury, is looking for a larger wareroom, which he must find to accommodate the increasing business of the branch.

—Rumors are afloat of a prospective marriage to take place some time in July, the interested parties being George J. Kurzenknabe, one of the enterprising young members of the firm of J. H. Kurzenknabe & Sons, and Miss M. Estella Cook, an accomplished young lady of North Third-st.—Harrisburg "Call."

—Work was commenced Friday on the new office of the Wilcox & White Organ Company, Meriden. It will make a

handsome addition to the factory, and the old office will be used as a motor room if the company decides to use incandescent lights in the shop.

—B. B. Morse, a piano and music dealer in Clinton, Ia., is reported by the "State Register" of Des Moines to be missing. The "Register" says: "The last time he was known to have been here was May 4, when he was slightly intoxicated and was showing some \$500 he had on his person. He was agent of the W. W. Kimball Company, organ manufacturers, whose traveling manager, Mr. Fisher, also a brother-in-law of the missing man, was here to-day when his friends first heard of his disappearance. It is thought he has been foully dealt with. He was to have been married last Thursday to an estimable young lady of Cedar Rapids, but she, too, has no knowledge of his whereabouts."

INSOLVENT NOTICE.—In the matter of the Herr Piano Company, Ste. Therese, Que. The undersigned will sell by auction at No. 95 St. James-st., Montreal, on Tuesday, June 11, 1889, at 11 o'clock, the assets of the estate as under: Stock of pianos in process of manufacture, materials, tools, &c., amounting, to say, \$2,500. Inventory is on view at our office. For further information apply to KENT & TURCOTTE, 7 Place d'Armes, Montreal. A. MARCOTTE & Co., auctioneers.

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Extract from a Letter received from Mr. W. P. HANNA, of Melbourne, who represented the BEHR PIANO at the Exposition:

MELBOURNE, February 19, 1889.

I must compliment you on the way these two Pianos have stood this climate; they are in as perfect condition as when they left the factory, and they have been more exposed than any other Pianos in the Exhibition, and a good many of the other Pianos and Organs are much the worse for being in the building, or I may say for being in Australia. My place in the Exhibition was right against the side of the building, and the side and roof are of corrugated iron, and the sun had full sweep on the side and roof of the building all the afternoon, and it was very like an oven a good part of the time, but it had not the least effect on the Pianos.

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but deem it unnecessary to do so, as the public is well aware of the superior merits of the Martin Guitars. Parties have in vain tried to imitate them, not only here in the United States, but also in Europe. They still stand this day without a rival, notwithstanding all attempts to puff up inferior and unreliable guitars.

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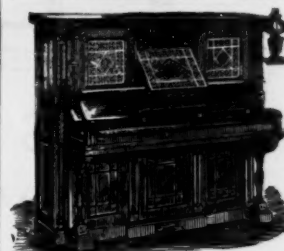
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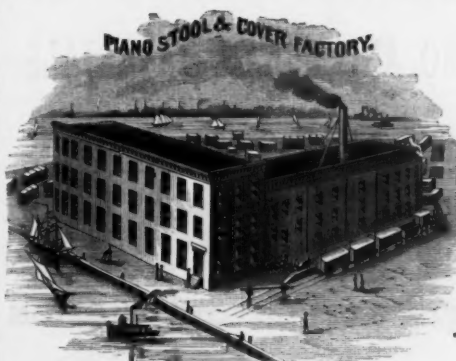
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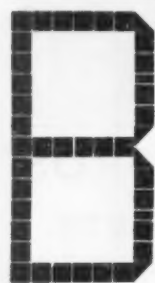
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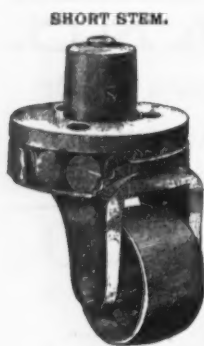
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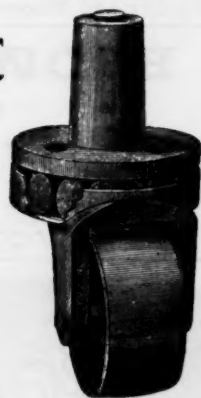
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